

MATERIA MUSICA.

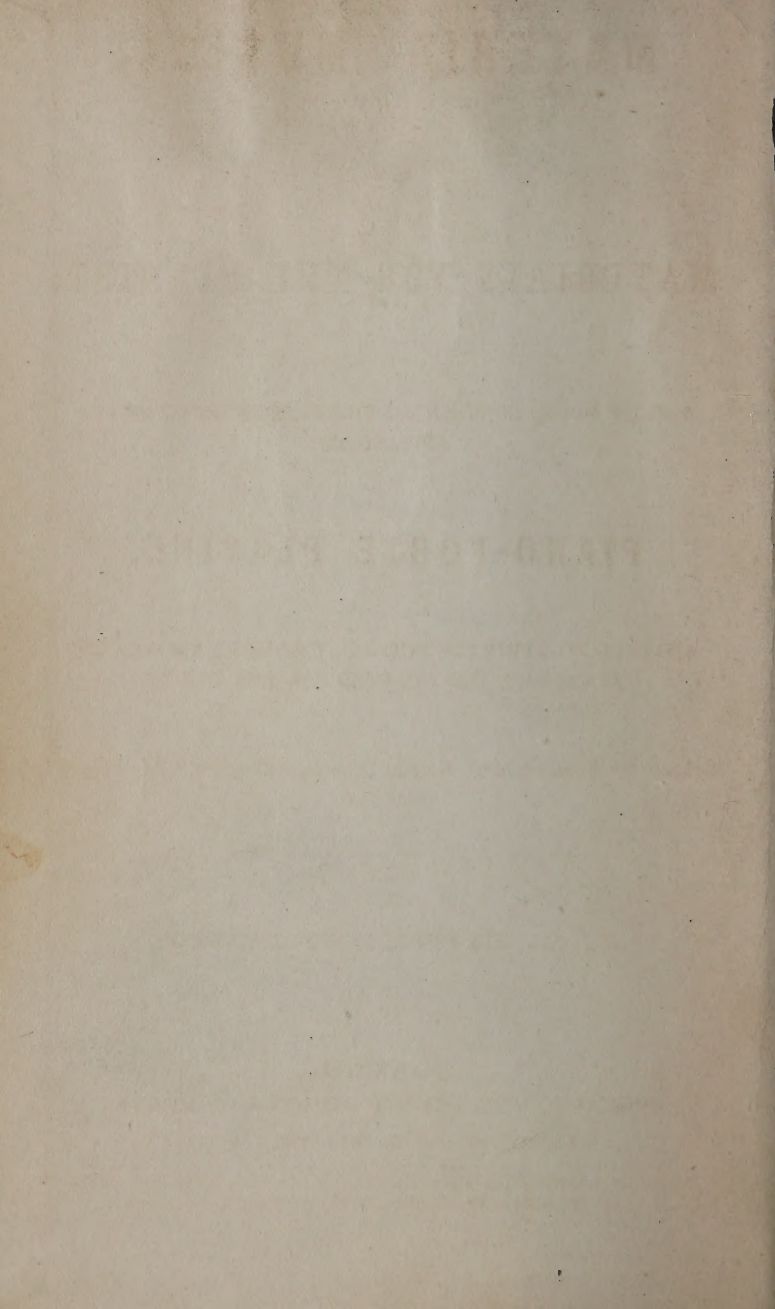
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MATERIA MUSICA,

OR

MATERIALS FOR THE PIANIST;

A CLASS BOOK, CONTAINING THE PRINCIPLES OF MUSIC,
APPLIED TO

PIANO-FORTE PLAYING.

ADAPTED FOR PRIVATE TUITION, BUT MORE ESPECIALLY
ARRANGED AND ADAPTED FOR THE USE OF

Schools for Young Ladies, Normal Schools, and other Seminaries of
Learning.

BY
J. C. ENGELBRECHT.

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MATTHEW AUSTIN

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MATERIALS FOR THE PLANTIST

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INTRODUCTORY REMARKS.

“An Art cannot be taught but by its proper terms.” To gather these terms and to see that they are clearly defined, is attempted in this work.

No pains have been taken to avoid saying a thing twice over, neither has it been taken for granted that it is quite unnecessary to make a plain matter plainer, for “Diffusion and explication are necessary to the instruction of those who, being neither able nor accustomed to think for themselves, can learn only what is expressly taught.”

It was remarked by a distinguished character in English literature, that “every man is more able to explain the subject of an Art than its professors.” “This,” says Dr. Johnson, “could only have been said by such an exact observer of life, in gratification of malignity, or in ostentation of acuteness.”

If a clown were to describe a piano-forte as “a shiny box that high larnt ga's claw music out of,” other clowns might recognize the aptness of his description, although a sensible mind could see nothing in such a remark but heavy stupidity. If, on the other hand, a scientific person were to give a minute and exact description of a piano-forte, abounding, as it necessarily would, with art terms, it is highly probable that but few persons would understand all of his description ; but again, if his description was described, all the technical terms explained and illustrated, then, every person of ordinary comprehension would be likely to have, at least, a clearer understanding of the matter.

This work has only attempted in some cases to describe and illustrate the description. “Gladly would I learn and gladly teach,” and no one will hail with more genuine pleasure, the advent of a perfect Musical Primer adapted to the wants of our youth than

MATERIA MUSICA.



“ Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art.”

MUSIC, HOW DIVIDED

1. MUSIC is either *Theoretical* or *Practical*.

2. THEORY (G. *Theoria*, to contemplate,) expounds or explains the general principles and rules of music, it teaches how to compose a piece of music, and also gives certain rules or directions for playing it.

3. PRACTICE, or actual performance, composes a piece of music, or plays it after some one else composes it.

4. THEORY includes what may be called *The grammar of the musical language*, it collects rules and decisions for writing and playing music which refined taste, sound judgment, consummate skill, general usage or common sense have decided to be pleasing, correct, or allowable, and the *practical musician* composes (writes,) or plays a piece of music in accordance with these rules.

SOUND. TONE.

“ Vast is the compass and the swell of notes
From babes first cry, to voice of regal city
Rolling a solemn sea-like bass that floats
Far as the woodlands ”

5. SOUND (L. *Sonus*) is any thing that is audible, or which may be perceived by the sense of hearing.

6. A confused sound, like the shuffling of feet, a slate or book falling on the floor, or the mixed voices of many talkers is called NOISE.

7. A sound clear and uniform, one which may be decided as being of a certain pitch is called a *musical sound*.

8. When the pitch of a musical sound is fixed, set or established, it is then called a TONE.

9. TONES (G. *tonos*, L. *tonus*, sound,) are the materials of which music is made or constructed. A piece of music is nothing but tones arranged in such order as the taste, or caprice of the composer may suggest.

10. Every tone has certain properties or peculiar qualities, as PITCH, or is it high or low?

LENGTH, is it long or short in duration?

POWER, is it loud or soft?

11. It must be perceptible to the rudest or most uncultivated ear, that all tones have not the same pitch (I *appicciare*, to fix or fasten, Welsh *pitchen*, *pig*, literally a point, or the point or degree of elevation of a note.)

12. The tone of a large church-bell is very deep, low or grave, and that of the tiny silver bell, very high or acute. It can be easily imagined how different tones, from the lowest up, might be produced by having a sufficient number of bells gradually decreasing in size.

13. When the first Key on the left of the Key-board of a piano-forte is struck, the lowest or deepest tone of the instrument is heard. If the Keys, beginning at the left, be struck in regular succession, the tones will gradually get higher, until the highest tone of the instrument will be given by the last Key on the right of the Key-board.

14. The wires or strings of a piano-forte are of different lengths and thicknesses, the low tones being produced by long and thick wires, and in proportion as the strings get shorter and thinner, (that is, diminish in magnitude and weight,) so do the tones which they produce become higher or more acute

It is no part of this little work to examine causes. The reason why some tones are grave and others sharp, why some strings give high, and others low tones, and all other information concerning sound and the laws thereof; can be found in any work on Acoustics.




MUSICAL NOTATION.

15. When tones are written or printed, as in a piece of music; the characters used to represent them are called NOTES, (*L. notæ, signs, symbols.*)

16. The words *tone* and *note* are often used to convey the same meaning (i. e. a musical sound,) as the following from one of the most musical of the modern poets will sufficiently illustrate.

“ When Memory links the *tone* that is gone,
With the blissful *tone* that’s still in the ear,
And Hope from a heavenly *note* flies on
To a *note* more heavenly still that is near.”

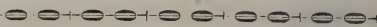
The pupil will however understand that notes are the visible signs of tones, notes are seen, tones are heard.

17. The character or sign used to represent the tones, is a circle  or some modification thereof, as the addition of a stem,  or by changing the circle to a dot  and these circles, dots, &c. are called Notes.

18. To write or represent tones by means of notes is called NOTATION or MUSICAL NOTATION.

19. Every Key of the piano-forte (that is at least each white or long one,) has a particular note to represent it, or to change the order, every note has its peculiar Key, they belong to one another and remain unchangeably related.

20. As each Key of the piano-forte yields a tone differing in pitch from all the rest, it requires what seems to be a rather complicated system of lines, notes and signs to write all the different tones in such a plain manner that it may be readily and certainly known which Key is intended to be used, when a certain tone is written.

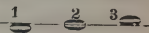
21. The pitch of tones is represented or indicated by means of horizontal lines. If every instrument had but one tone, how easily and plainly it could be represented by means of a single line, as follows,  and Bells, Drums or *monotonous* (G. *monos*, one, *tonos* tone,) instruments would only be required for musical purposes. Many an honest Bottom with "a reasonable good ear in music," would be delighted with the "tongs and the bones," and the very excellence of praise that could be given a grand concert would be

"I never heard
So musical a discord, such sweet thunder."

THE STAFF.

"He lifts his head, he sees his staff,
'tis to him a treasure."

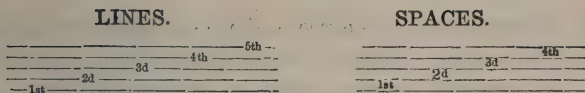
22. Every Key of the piano-forte produces its peculiar tone. Every tone must have a particular note to represent it. Every note must have a fixed and certain position on the staff.

23. By means of one line a definite or exact position can be had for three notes, i. e., below, on, and above it,  of these three notes 1. represents a tone which is lower, and 3 a tone which is higher in pitch than 2.

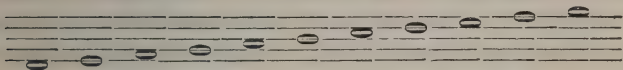
24. By using a sufficient number of lines, say twenty-five, all the tones of a Seven Octave Piano could be represented in an intelligible manner, but such a great number of lines would confuse the keenest sight, indeed more than five lines are practically useless, hence only five lines are used, and the notes are written on or between them.

25. These five lines and four spaces (i. e. the space between one line and the next,) is called a STAFF.

26. The lines and spaces of the staff are numbered from the lowest. The bottom line is called the first, the one next above it the second, &c. The first space is that one which occurs between the first and second lines, the second space comes between the second and third lines, &c.

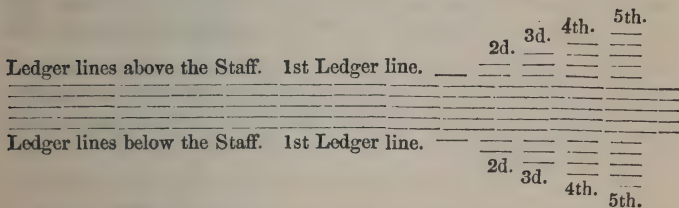


27. These five lines provide fixed places for eleven notes, i. e. on each line, in each space, one below and one above the lines.



28. The piano-forte has many more tones,—some higher, and others lower, than those which can be represented by means of the staff. To write or locate these high and low tones, certain short lines called LEDGER LINES are used. The ledger lines are drawn parallel with the lines of the staff, are placed above or below it as occasion may require, and the notes are written on, above, or below them.

29. The ledger lines are named as follows, when there is but one, it is called the *first* ledger line, if there are two, that one farthest from the staff is called the *second*, and in like manner for any number.



30. From any place on the staff, to the next higher or lower as called a DEGREE, e. g. from the third line to the third space, or to the second space, is a *degree*, from the first space to the first line, or to the second line is a *degree*.

31. The different positions or places of the staff where notes are written,—as on the lines or in the spaces, are also called DEGREES, thus the five lines and four spaces furnish nine degrees or places for notes.

32. Every note (every degree of the staff,) has a particular and fixed name, and it is highly important that the pupil should learn to know them by their names as soon as possible.



33. The notes are named after* the first seven letters of the alphabet, A, B, C, D, E, F, G, or as many prefer to call them, LA, SI, DO, RE, MI, FA, SOL, but as C is regarded as the principal or natural tone, it has become the point from which the series of natural tones are reckoned. The order would therefore be c, d, e, f, g, a, b, and this same succession is repeated as often as necessary, c, d, e, f, g, a, b, c, d, e, f, g, a, b, c, &c.

THE CLEFS.

“Why ’tis an office of discovery love,”

“That ancient Key, so quaint to see
Hath never been in lock.”

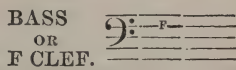
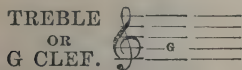
34. The CLEF (F *clef*, L. *clavis* a Key,) is a character or sign placed at the beginning of the staff.

35. Its use is to tell what alphabetical name must be given to that degree of the staff on which it is placed. If this sign,  which is one of the forms of the C clef, is placed on the first  line of the staff; a note written on that line will be called C. This clef is movable, i. e. it may be placed on different degrees of the staff, but it always gives to the note on the same degree with it the name C.



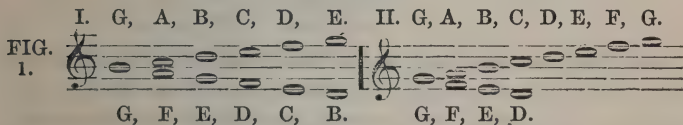
36. The clef, besides determining the alphabetical name of the degree of the staff on which it is placed,—and consequently the names of all the other degrees, also indicates which particular tones are represented by notes placed on the several degrees. This latter use of the clef will be fully explained hereafter.

37. Two clefs are used in piano-forte music. The TREBLE OR G clef, which is placed on the second line, and the BASS OR F clef on the fourth line of the staff.



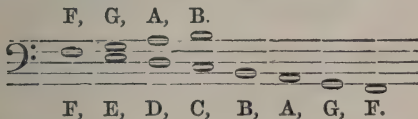
38. The name of any degree of the staff being fixed, or known, it is only necessary to place the alphabetical names in regular succession on the degrees upwards, and in reverse order downwards from this known place to obtain the names of the other places or degrees.

39. If the G or treble clef be placed on the third line, (which is never done but for illustration,) then the degrees upwards and downwards from that line would be named as in I. figure 1. If the clef be removed to the second line,—which is its proper position, the degrees upwards and downwards from it would be named as in II. figure 1.



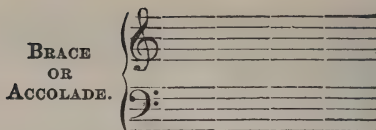
40. The treble clef is used for the higher or more acute tones. “The high perch’t treble” is the part played with the right hand.

41. The Bass clef is placed on the fourth line of the staff, hence the name of that line, or rather a note on it, must be F.



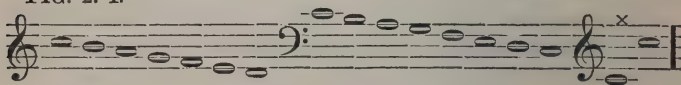
42. The bass clef is used for the deeper or graver tones. The bass is played with the left hand.

43. In music for the piano-forte, the treble and bass parts (staves,) are joined together by a BRACE OR ACCOLADE.



When one or more tones occur in the part for the right hand, so low in pitch that it is inconvenient or impossible to represent them by notes of the treble clef, the bass clef is substituted for it. (I. fig. 2.) In like manner and for analagous reasons, the bass clef may be exchanged for the treble. (II. fig. 2.)

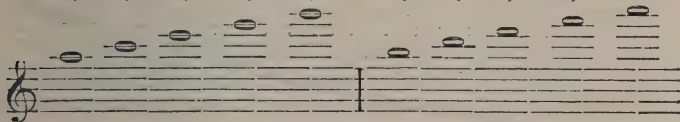
FIG. 2. I.



On the ledger lines above the staff.

Above the ledger lines.

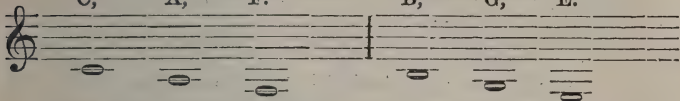
A, C, E, G, B, B, D, F, A, C.



On the ledger lines below the staff.

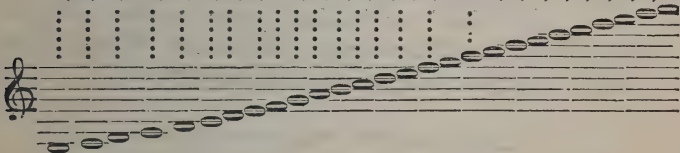
Below the ledger lines.

C, A, F, B, G, E.



THE TREBLE NOTES IN REGULAR SUCCESSION.

E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.



46. BASS NOTES.

"I do affect the very ground which is base, where her shoe which is baser, guided by her foot which is basest doth tread."

"And let the bass of Heaven's deep organ blow."

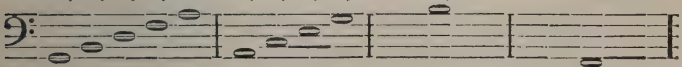
On the Lines.

In the spaces.

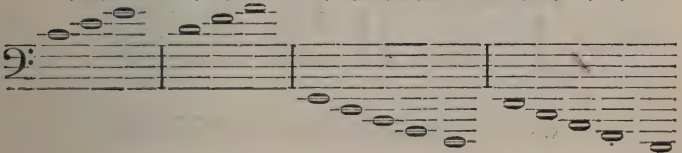
Above the staff.

Below the staff.

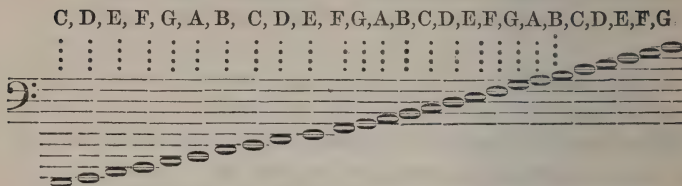
G, B, D, F, A, A, C, E, G, B, F.

On the ledger lines }
above the staff.Above the }
ledger lines.On the ledger lines }
below the staff.Below the }
ledger lines.

C, E, G, D, F, A, E, C, A, F, D, D, B, G, E, C.



BASS NOTES IN REGULAR SUCCESSION.



A pupil who understands the notes perfectly, and can instantly tell the name of each one in a piece of music, has merely done her duty. She deserves no particular credit for having learned them. It would be a very doubtful compliment to a pupil to say that "she knows the notes," it would be about equivalent to saying that she knows the A, B, Cs. On the other hand, what language is strong enough, yet sufficiently polite, to use in reference to a pupil who is so indolent, or so careless as to be contented with a partial knowledge of the notes? Would it suit her case to say, "poor thing, she's a little lazy?"

KEYS OF THE PIANO-FORTE

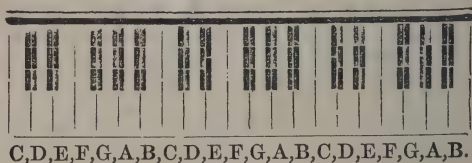
"I will wed thee in another Key."

47. The Keys of the piano-forte consist of a set of levers, upon which the fingers strike, this action is communicated to a hammer, which by hitting the strings, elicits a tone; every Key producing a tone differing in pitch from that yielded by any other one.

48. The Keys are of two kinds, LONG ONES usually WHITE, and SHORT ONES generally BLACK.

The black Keys are arranged in alternate groups of two's and three's.

FIG. 3.



It will be seen that C is the white Key on the left of the group of two black ones. D is between them, and E, on their right. (fig. 3.)

49. The name of any one of the white Keys being known, it is an easy matter to find out what the rest are called, as they are named upwards (from left to right,) in the same order as the first seven letters of the alphabet. (see page 14.)

50. Begin with C, and the white Keys are named upwards : regular succession, thus, C, D, E, F, G, A, B, C. This second C will come in the same position as the one started with,—that is on the left of a group of two black Keys. (fig. 3.)

51. From any Key to the next higher or lower one of the same name is called an OCTAVE, (L. *Octavus* eight,) and the position and names of the Keys in any one octave being known, the names of the Keys in all the other Octaves will be understood, as they are all arranged and named in like manner.

52. The whole series or set of Keys is called the KEY-BOARD.

LOCATION OF THE NOTES ON THE KEY-BOARD.


“ Gives to airy nothing
A local habitation and a name.”



53. The notes of a piece of music represent the tones which form that music. Without the assistance of the notes or some equally simple and intelligible signs, it would be impossible to represent the tones as they occur in succession or combination through the course of a piece of music, in such a manner that their progression and pitch could be understood ; just as it would be impossible to write a language without the assistance of letters or significant signs.

54. Every tone is represented by a note placed on some particular degree of the staff, and in order that these written tones may be heard in their proper pitch when the music comes to be played ; every note in a piece of music for the piano-forte is assigned to a certain Key of the Key-board. Thus for example,

the E on the first line of the staff has a particular E Key of the Key board which is used only for this tone, they belong to one another. (Of course this tone E also appears in the bass clef, but their identity will be better understood by the pupil hereafter.)

55. The Key C nearest the middle of the Key-board, which on a seven Octave piano-forte is the fourth C from the left, is represented by the note on the first ledger line below the staff.

 This Key is sometimes called middle C.



56. With this middle C as a starting point, the Key next above it belongs to D below the staff,  and the Key on the right of D, belongs to E on the first  line.

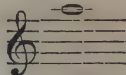
It may be well to remark that at present the white Keys only are considered, the names of the black ones will be learned at some future time.

57. The names of the notes on the lines and in the spaces of the treble are already known to the pupil, as E is on the first line, F in the first space, G on the second line, &c. Then by commencing with the Key representing E on the first line, and proceeding upwards, or to the right, every other Key will give those representing the notes on the lines, and the Keys skipped will exactly represent the spaces of the treble staff.

On the lines E, G, B, D, F.

Spaces, skip F, A, C, E.

58. The Key next above the F on the fifth line, belongs to the G above the the treble staff,  and the next Key A; to the note on the first ledger  line above the staff.





59. Skipping upwards from this last A will give the Keys belonging to the notes on the ledger lines above the staff, the Keys skipped being those which are used for the notes above the ledger lines.

On the ledger lines above the staff, A, C, E, G, B.

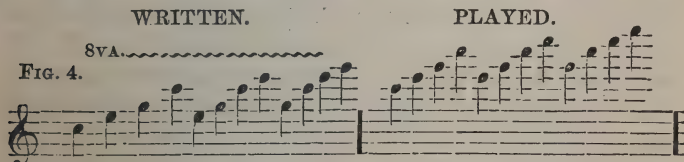
Above the ledger lines, skip B, D, F, A, C.

60. To locate the notes of the treble clef situate on, or below the ledger lines below the staff, begin with middle C and skip

downwards, (i. e. to the left,) thus, C is on the first, A on the second, and F on the third ledger lines below the staff, the intermediate Keys B, G and E respectively representing the notes below the first, second and third ledger lines.

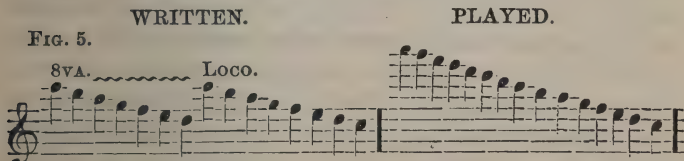
61. It is only necessary to state that G on the first line of the bass clef  is represented on the Key-board by the second G Key  below, or to the left of middle C; with this point known or established, the pupil will doubtless be able to fix accurately the notes of the bass clef to their corresponding Keys.

62. Some of the Keys of the piano-forte would require notes having eight or more ledger lines to pitch the tones which they command, as this number of lines would greatly embarrass the eye, it is usual to write such tones an octave lower than they are to be played, and place the figure 8 or 8va, an abbreviation of *Ottava alta* (an octave or eight degrees higher,) over them.



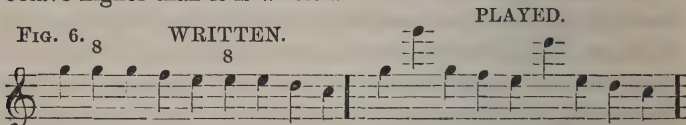
63. Small dots, points or dashes following 8va, as in fig. 5, mean that the tones are to be played an octave higher as far as these dots are continued.

64. The effect of 8 or 8va is cancelled by the word *Loco*, (I place,) the tones afterwards being played as written.



65. The word *loco* is often omitted, and the small dots after 8va are alone employed to show how far the effect of 8va is to continue. (Example; remove loco from fig. 5.)

66. 8 or 8va is frequently placed over a single note; in such cases it is not necessary to write loco over the succeeding note. The absence of the points of continuation will be a sufficient guide to determine when only a single tone is to be played an octave higher than it is written.



67. OTTAVA BASSA or ALL' OTTAVE BASSA,— abbreviated *8va bassa*, written over a note or notes implies that the tones represented by such notes must be played an octave lower.

68. The association of the notes with the Keys, is a matter which deserves much more attention than it often receives, indeed it is the very foundation of the art of reading music at sight, and it will always be well to exercise the pupil thoroughly on this subject. There must be no hesitation on the part of the pupil as to which Key is to be struck for this or that note, neither should the pupil hesitate about the alphabetical names of the notes; but it must be evident that when the association of note and Key is perfect, the alphabetical names of the notes can no longer give material assistance in reading music, as the mind does not stop to consider if it is A, B or C, but simply which Key must be struck.

The eye must be trained as well as the fingers, the dexterity and nimbleness of the latter baffle the keenest vision, as for example, the tricks by slight of hand performed by Jugglers; some of these amusing tricksters also take great pains to train their vision to extraordinary feats, and according to their statements they acquire a high degree of perfection in the art of seeing.

Of course the diligent practice of the daily lessons will improve not only the execution of the fingers, but also make the sight quicker. These remarks are intended more as hints to govern intelligent pupils, than for the benefit of such who seem to think that their eyes must be kept fixed on their hands or the Keys, and not on the notes.

NAMES OF THE TONES.

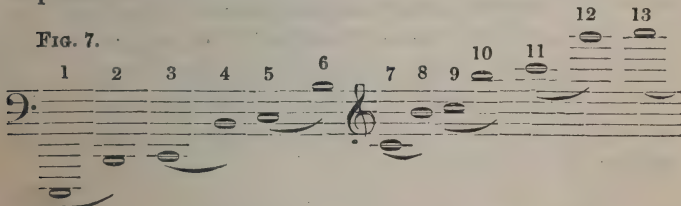
"With contra noté and descant,"

"And grows to something of great constancy."

69. The Key-board of a piano-forte is a succession of Octaves exactly alike as far as regards the names of the Keys of the different octaves, the grouping of the black keys in threes and twos, &c., but as is already known, each key produces a tone differing in pitch from that of any other.

70. If a pupil is told to strike C, how will he know which key is meant? If he is told to strike the C represented by the note in the third space, he will probably have no trouble in finding the right key.

71. There are several ways of designating with precision the tones of the different octaves, the more important ones will now be presented.



The octave from 1 to 2 (fig. 7,) is called the COUNTER or CONTRA OCTAVE. The tones of this octave are designated by capital letters having one dash underneath, thus C, D, E, F, G, A, B, or the dash may be placed over the letter. The tones of this octave are called counter or contra C, contra D, contra E, &c., or they may be distinguished as the great marked C, the great marked D, great marked E, &c.

From 3 to 4 (fig. 7,) is the GREAT OCTAVE. The tones of this octave are recognized by capital letters, C, D, E, F, &c., and they are called great C, great D, great E, &c.

From 5 to 6 (fig. 7,) is the SMALL OCTAVE. The tones of this octave are distinguished by small letters c, d, e, f, g, a, b, and are named accordingly the small c, small d, sma'l e, &c.

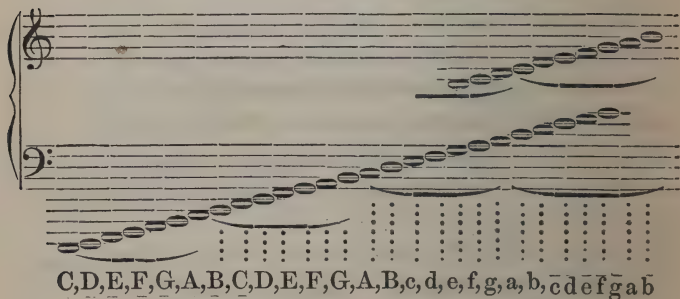
From 7 to 8 (fig. 7,) is the **ONCE MARKED OCTAVE**, the tones of which are designated by small letters with one dash over them, \bar{a} , \bar{b} , \bar{c} , \bar{d} , &c. They are called the once marked c, once marked d, once marked e, &c.

From 9 to 10 (fig. 7,) is the **TWICE MARKED OCTAVE**, $\bar{\bar{c}}$, $\bar{\bar{d}}$, $\bar{\bar{e}}$, $\bar{\bar{f}}$, called twice marked c, twice marked d, &c.

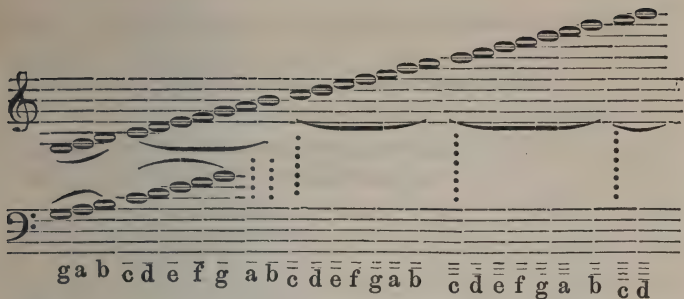
From 11 to 12 is the **THRICE MARKED OCTAVE**, $\bar{\bar{\bar{c}}}$, $\bar{\bar{\bar{d}}}$, $\bar{\bar{\bar{e}}}$, thrice marked c, thrice marked d, &c.

From 13 (fig. 7.) to the B above inclusive is the **FOUR TIMES MARKED OCTAVE** $\bar{\bar{\bar{\bar{c}}}}$, $\bar{\bar{\bar{\bar{d}}}}$, $\bar{\bar{\bar{\bar{e}}}}$, &c., &c.
c. $\bar{\bar{\bar{\bar{d}}}}$, e,

72. The octaves instead of being called *large*, *small*, *once marked*, &c., may be numbered, and the great octave (from 3 to 4, fig. 7,) called the **FIRST**, the tones being distinguished thus, $C^1 D^1 E^1 F^1$ &c. The small octave (from 5 to 6, fig. 7,) is called the **SECOND**, and the tones marked $c^2 d^2 e^2 f^2$ &c. The once marked octave (from 7 to 8, fig. 7,) becomes the **THIRD** octave, the tones marked $c^3 d^3 e^3 f^3$ &c., &c. When the octaves are thus numbered, the tones below the first octave, being those from 1 to 2, fig. 7, are called **COUNTER** or **CONTRA TONES**, as counter C, Counter B, &c.



Contra or Large Octave, Small Octave, Once marked
Counter Octave. $C^1 D^1$ $c^2 d^2$ $c^3 d^3$ Oct.



Small. Once marked. Twice marked. Thrice m. 4 times m.
 $g^2 a^2 b^2 c^3 d^3 \&c.$ $c^4 d^4 \&c.$ $c^5 d^5 \&c.$ $c^6 d^6$

RELATIVE LENGTH OF THE NOTES.

“ Music do I hear,
 Ha, Ha! keep time. How sour sweet music is,
 When time is broke and no proportion kept.”

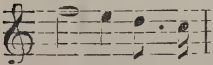
73. TIME is necessary to the very existence of music. Some sort of a succession of tones might be imagined which would be destitute of strict time, and called music, just as shuffling or capering about without order or time is called dancing, or verses without measured portions are called poetry. The term music signifies agreeableness, or pleasing, but without rhythm or time, it is disagreeable and “call not that timeless noise sweet music.”

74. To *keep time* must therefore be considered as a chief point, and any cause that tends to mar the fair proportions of melody, must be promptly, carefully and thoroughly removed.

75. It is by no means a difficult thing to keep time, indeed a great wonder would be to find a human being that had not a most perfect time-keeper in his organization.

76. To keep time is the spontaneous action of all animated nature. The very growth of the vegetable kingdom is marked by periods of exact time, and all things from the ephemeral existence and song of the insect to the revolutions of the Celestial bodies, have their times.

77. The pupil who knows which keys of the key-board must be used for the several notes as they occur in a piece of music, can so far as simply giving the tones their proper pitch is concerned, play that piece of music perfectly.

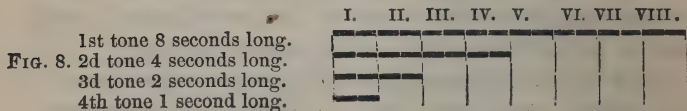
Suppose the following notes should be placed before the pupil,  he might strike the right keys for $\bar{f} \bar{e} \bar{d}$ and \bar{c} , this would be giving to each note and tone its proper key and pitch; but he would not play them in the right time, for as yet he is supposed to be acquainted only with the names of the notes and tones, and their practical position on the key-board.

78. THE RELATIVE LENGTH of the notes, that is the proportion which they bear to each other must now be considered.

79. LENGTH as applied to tones, means extent of duration, so a long tone is one that is sustained a long time, "linked sweetness long drawn out."

80. Very long tones of even power cannot be illustrated by the piano-forte, but wind instruments as the organ, flute or whistle are capable of producing long and uniform tones, such as are represented by long notes.

81. Let a melodeon or a common toy whistle be made to sound four tones, the first one eight seconds long; or during the time a person can slowly and regularly count eight; the next one four seconds, the third one two seconds, and the fourth one a second in length. These tones may be well shown as follows.

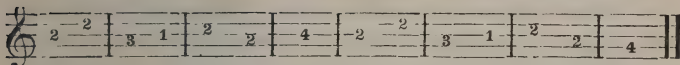


82. It will be seen by this figure (8) that the first tone is *twice* as long,—that is, it is sounded twice as long as the second one, *four* times as long as the third one, *eight* times as long as the fourth one, and also that it is longer by one second of time than the second, third and fourth tones together.

83. The length of musical sounds might in many instances be very clearly indicated by figures, they showing the number of seconds, beats of the pulse, or any other regular interval of time during which the tone must be prolonged. If figures were used instead of notes, music would look somewhat like this.

FIG. 9.

PLEYEL.




84. Notes not only indicate the pitch of tones, but also show how long each tone must be prolonged.


85. The *pitch* of a tone is decided by the position of the note on the staff, its *length* by the shape or form of the note.


THE DIFFERENT KINDS OF NOTES.


“O master, we are seven.”


86. There are seven kinds of notes in general use.


I. THE WHOLE NOTE (*open note*,) is simply a circle . It is the longest note in modern music.


II. THE HALF NOTE (*open note with a stem*,) is formed from the whole note by adding a stem, which may be drawn upwards or downwards from it . This note is but half as long, or has but half the value of the whole note, and it is represented by the fraction $\frac{1}{2}$.


III. THE QUARTER NOTE (*dot with a stem*,) is formed from the half note by changing the circle to a dot , as its name implies, it is but one fourth as long as the whole note. It is designated by the fraction $\frac{1}{4}$.

IV. THE EIGHTH NOTE (*one hook*,) is formed from the quarter note, by drawing a short line from the end of the stem.  It is only one eighth as long as the whole note, its fraction of course being $\frac{1}{8}$.

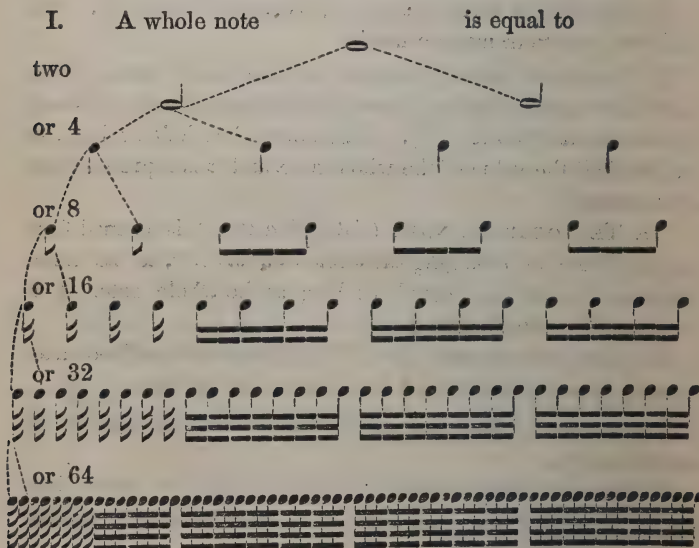
V. THE SIXTEENTH NOTE (*two hooks*,) has two short lines drawn from the stem.  Sixteen of these notes are equal to a whole note, fraction $\frac{1}{16}$.

VI. THE THIRTY-SECOND NOTE (*three hooks*,) has three short lines drawn from the stem.  Thirty two of these notes are equal to a whole one, fraction $\frac{1}{32}$.

VII. THE SIXTY-FOURTH NOTE (*fo r hooks*) has four short lines.  Sixty four of these notes are equal in value to a whole one, fraction $\frac{1}{64}$.

87. Notes representing still smaller divisions of the whole note,—e. g. *the five hooked note*, or the *one hundred and twenty eighth*,  fraction $\frac{1}{128}$,—have been used in a few instances, but such notes are not found generally necessary in the present state of music.

88. THE TABLES,—commonly called *time tables*, are very easily understood by any one who is acquainted with simple fractions. It is very important that they be fully comprehended by every pupil, so that any question which may be asked concerning the relative length or value of the notes can be answered with the greatest readiness and accuracy.



II. A half note is equal to

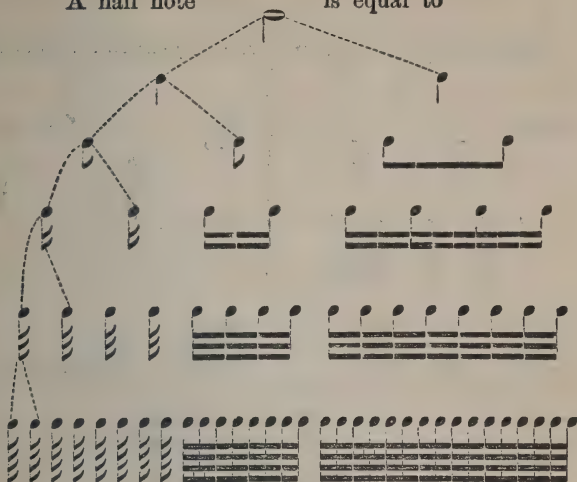
two

or 4

or 8

or 16

or 32



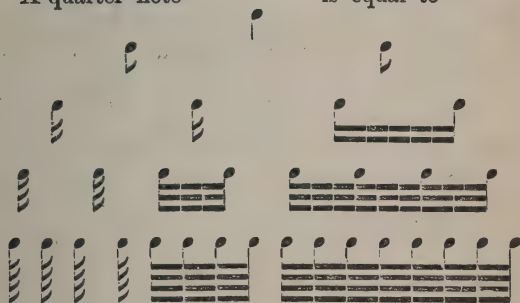
III. A quarter note is equal to

two

or 4

or 8

or 16

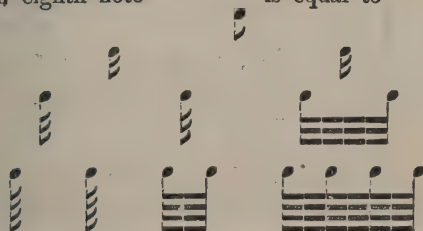


IV. An eighth note is equal to

two

or 4

or 8



V.

A sixteenth note is equal to

two

or 4



VI.

A thirty-second note is equal to

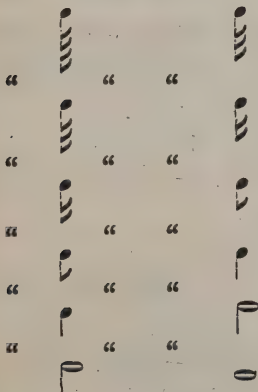
two



VII.

Two

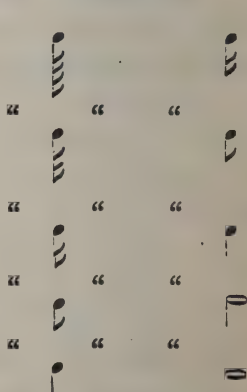
make one



VIII.

Four

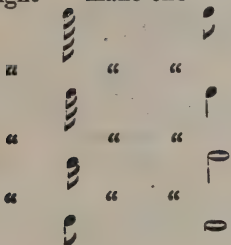
make one



IX.

Eight

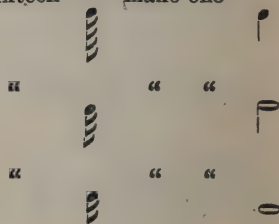
make one







X.

Sixteen



make one



XI.

Thirty two  make one 
 “ “  “ “ 

XII.







Sixty four  make a 

OTHER NAMES OF THE NOTES.

“Quav’ring and semiquav’ring care away.”


89. The notes have long been known by other names than those just mentioned. The French name for the whole note is RONDE, (round,) or BLANCHE, (white) for the half note, DEMI-BLANCHE, (half white,) the quarter note, NOIRE, (black.) COLOUR is not a musical term, for


“As travellers know who have been to Berlin
Is all as black as Satanas.”

90. The following names which are much used are liable to some objections as e. g. for this note  SEMIBREVE, (L. half of a short.)  MINIM. (L. smallest.)  CROTCHET. (F. hooked.)  QUAVER. (Saxon to shake.)  HEMI-DEMI-SEMI-QUAVER. (G. F. L. and Saxon the half-of  the half-of the half of a Shake,) &c., &c.



91. It is confusing, hence useless to retain SEMIBREVE when the BREVE is no longer in general use. The MINIM (L. *minimus*, the least or smallest,) was a name sufficiently expressive when MAXIMA (L. biggest or greatest,) was the longest note. As regards the quaver tribe it is probable than when the name was first applied, the *quaver* was a note whose relative value was so brief as to make it a proper one to be used in writing the trill or shake, and as other and yet shorter notes were introduced, the words *semi*, *demi*, &c., were prefixed to denote their relative value, ending with the somewhat formidable *semi-hemi-demi-semi-quaver*. It will not be uninteresting or useless to give the following table of some of the different kinds of notes which have been used.


Rests.


Maxima 1  Equal to 2 Longas.


Longa $\frac{1}{2}$  equal to 2 Breves.


Breve 1  or  equal to 2 semibreves.


Semibreve $\frac{1}{8}$  or  equal to 2 minims.


Minim $\frac{1}{16}$  equal to 2 crotchets.


Crotchet $\frac{1}{32}$  equal to 2 quavers.

Quaver $\frac{1}{64}$  equal to 2 semi-quavers.

Semi-quaver $\frac{1}{128}$  equal to 2 Demi-semi-quavers.

Demi-semi-quaver $\frac{1}{256}$  equal to 2 Hemi-demi-semi-quavers.

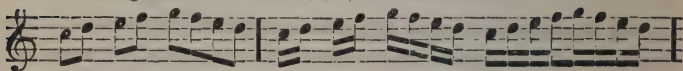
Hemi-demi-semi-quaver $\frac{1}{512}$  equal to 2 semi-hemi-demi-semi quavers.

Semi-hemi-demi-semi-quaver $\frac{1}{1024}$ 

92. The notes with hooks are often connected into convenient groups, the eighths by one, the sixteenths by two, the thirty-seconds by three, and the sixty-fourths by four lines. This grouping while it does not change their value, very materially assists the eye to distinguish more readily their relative value.

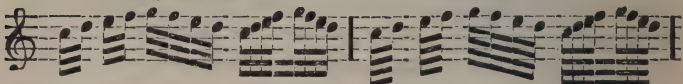
Eighths.

Sixteenths.



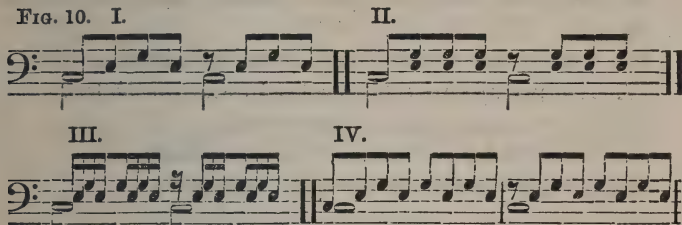
Thirty-seconds.

Sixty-fourths.



93. Some notes have a stem drawn upward and downwards from the head, or two stems. In such cases the note has a

length corresponding to its relative value, and a length agreeing with the note against which it is written, or with the kind with which it is grouped.



The notes *c* in I. and II. fig. 10, are allowed the passing or progressive time or value of an eighth note, but the tone which these notes represent,—small *c*, must be held or prolonged the length of a half note. In III. *c* is sustained the length of a half note, although in the regular movement of the group it is regarded as only equivalent in length to a sixteenth. In IV. *c* is held the length of a whole note. In all these examples the key representing the tone *c*, must be held down while other fingers are playing the remaining notes of the several groups.

94. Notes with double stems occur in a great variety of forms and combinations, and it sometimes happens, that it is not only unnecessary but impossible to hold the key the full length of the tone, the sound or vibration may be prolonged with the assistance of the pedal.

RESTS.

“I have myself been wonderfully delighted with a master piece of music, when in the very tumult and ferment of their harmony, all the voices and instruments have stopped short on a sudden, and after a little pause recovered themselves again, as it were, and renewed the concert in all its parts. Methoughts this short interval of silence has had more music in it than any the same space of time before or after it.”

“Take rest while you may.”

95. **RESTS** are certain characters which denote an interval of silence.

96. Each note has its corresponding rest.

I. THE WHOLE NOTE REST,—WHOLE REST,—is a square placed under a line of the staff.

II. THE HALF REST, is a square situated above one of the lines.

III. THE QUARTER REST, has the head turned to the right.

IV. THE EIGHTH REST, has the head turned to the left.

V. THE SIXTEENTH REST, has two heads.

VI. THE THIRTY-SECOND REST, has three heads.

VII. THE SIXTY-FOURTH REST, has four heads.

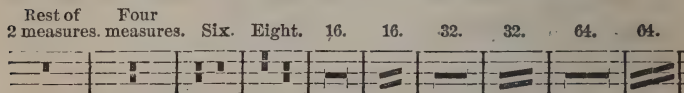
Whole rest. Half. Quarter. Eighth. Sixteenth. Thirty-second. Sixty-fourth.



97. To make a more striking difference between the Quarter and Eighth rests, the following shape of the former is now mostly used ♪, or ♪, or ♪.

98. A line drawn from one line of the staff to the next, as from the second to the third is used as a rest of *two* measures. If the line be extended to the fourth line of the staff, it is a *four* measure rest. See Breve and Longa rests.

99. When a rest of many measures is required, it is usual to write in figures the number of measures to be rested.



100. A whole rest is used for a full measure rest in any species of time, just as the breve rest is used for two, and the longa rest for four measures in any kind of time.

101. A rest of several measures—say four, is counted 1. 2. 3. 4—2. 2. 3. 4—3. 2. 3. 4—4. 2. 3. 4.

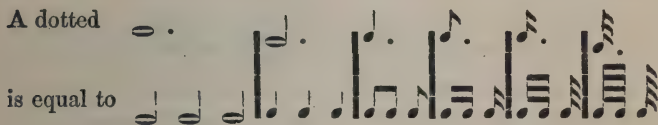
Rests must be carefully observed by the young pupil; the hand must be taken off the keys when they occur, but should always be held in readiness to resume playing at the proper

instant. Many pieces abound in short rests, and the act of taking the hand or hands from the keys, simple as it really is, may nevertheless, be performed in a graceful, or in a slovenly manner. A little early attention to this matter will not be amiss; for any thing that adds to the beauty or effect of a piece of music is well worth attending to, and on the other hand any thing that takes from it any particular grace or feature, must be as watchfully avoided. Perfection in playing is the point aimed at, and nothing short of this is desirable.

DOTTED NOTES.

“A mote will turn the balance.”

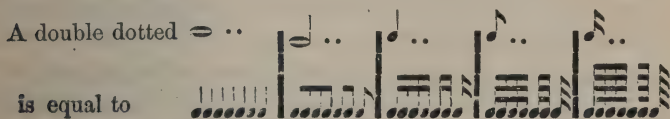
102. A DOT placed after a note increases its value or length, one half, that is, a dot placed after a note has half the value of that note. e. g. a dotted whole note is equal to three half notes, i. e. the whole note being equal to two, and the dot to one half note.



THE DOUBLE DOTTED NOTES.

“Well then, I’ll double your folly.”

103. The DOUBLE DOT or two dots placed after a note increases its value three fourths, the first dot adding one half, and the second dot one half of the first, or one fourth. e. g. a double dotted whole note is equal to seven quarter notes, i. e. the whole note being equal to four of them, the first dot to two, and the second dot to one.

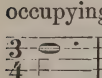
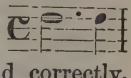


"This microscopic speck."

104. TRIPLE DOT, or three dots adds seven eighths to the value of a note, i. e. the first one a half, the second, a quarter, and the third one, half of the second or one eighth.



A triple dotted  is equal to  to 15.  to 15.  to 15.

105. Rests may also be dotted, and their value is increased in like manner as the notes to which they correspond.

Dotted notes occur in the earliest stages of a musical education. They are introduced in an easy shape, the dot usually occupying the time of one beat or count, e. g.  it seldom or never happens that a pupil  fails to play *such* dotted notes at once and correctly. Soon the dotted note appears in another and more difficult form,

A.

B.

e. g.   At this point the power and effect of the dot must be understood both theoretically and practically, or, it may never cease to give trouble. It is unnecessary to speak of the difficulties which may arise in learning to play dotted notes, one only is pretty uniform in presenting itself, and that is, how to dispose of the short note after the dot? the pupil must bear in mind that this short note is according to its musical meaning connected with the long note after it, (see examples A, B,) if he does not halt on the short note, or hold it any the least longer than its due time, but goes right on and strikes the long note next after it, he will in a very little time have learned to play dotted notes, even if he should at first, play the short note in too hurried a manner, all that remains is to go over the passage a sufficient number of times to impress the subject well on the memory, and also that the fingers may have a chance to be practiced in this limping mode of playing tones. As dotted notes are treated in the same general

manner wherever they occur it is only necessary to learn to play them correctly in one piece of music or Etude, to be able to play similar dotted passages in any piece.

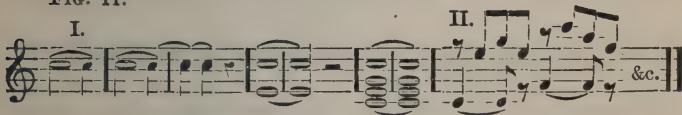
TIE OR BIND.

“Like to a double cherry, seeming parted,
But yet a union in partition.”

106. THE TIE OR BIND is a curved line connecting consecutive notes of the same alphabetical name, and situated on the same degree of the staff.

107. The *first note* only is struck, and the key is held down, that the tone may be prolonged the full length of the notes tied. Any number of consecutive notes may be tied, and the tones of a chord may be thus prolonged.

FIG. 11.



108. The tie is often introduced in such combinations that its effect is only (partially,) attainable by the use of the pedal II. fig. 11. The tie is used to connect syncopated notes.

SYNCOPIATION.

“This was the most unkindest cut of all.”

109. SYNCOPIATED TONES (G. *syn*, and *kopto* I cut,) are generally understood to be such as are begun on an unaccented part, and held or extended through the accented part of a measure, the last half of the tone falling on a more accented or heavier part of the measure than the first half, fig. 12, I. II. III.

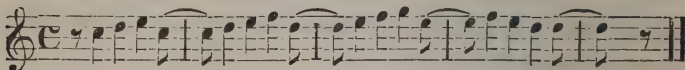
FIG. 12. I. II. III.



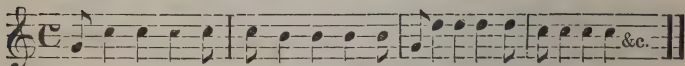
110. When the last note of a measure is connected by a tie or bind with the first note of the following measure, as in II. fig. 12. I. fig. 13. the regular accent is constantly interrupted or syncopated.

111. When a shorter note at the beginning of a measure is followed by two, three or more longer notes, before another note occurs of the same kind as the first, such examples of disturbed accent are termed syncopated, II. fig. 13.

FIG. 13. I.



II.





Syncopated tones are always accented.

TRIPLETS AND OTHER IRREGULAR DIVISIONS.

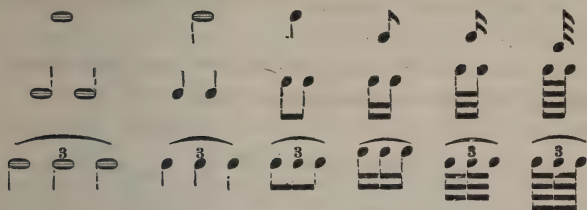
" 'Tis necessity,
To which the gods must yield ; and I obey."

112. Notes are divisible into two, &c., equal parts, but no character represents such a division as the third or sixth part of a note. It is also certain that no combination of notes at their regular value, can represent the third part of a whole, half, or quarter note.

113. Three notes with the figure 3 placed against them, mean, that they are equal in value to one note of the next greater denomination, e. g. this group of half notes  is equal to a whole note. This group of quarter notes,  to a half note and so on.

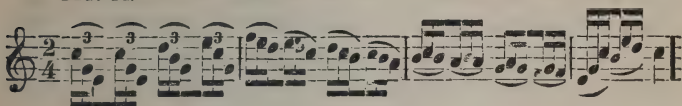
114. Such groups of three equal notes which are collectively only equal in value to one note of the next greater kind are called TRIPLETS OR TRIOLES. (L. *tripplus* three of a kind.)

The following table shows the value of the several sorts of Triplets.



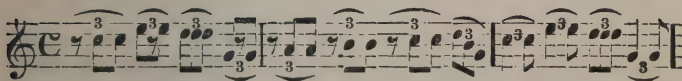
115. When it is quite plain from the number and grouping of notes, that they must be triplets, the figure 3 need not be placed over them, fig. 14.

FIG. 14.



116. Triplets may consist in part of rests, in which case they have a proportionate value of the notes forming the triplet. Triplets are sometimes formed of different kinds of notes, fig. 15.

FIG. 15.



117. Two notes are often written against a triplet, as in I. fig. 16. The eighth notes and the notes of the triplet are both required to be played in the same exact space of time, and also in exact proportional time, therefore it is wrong to play them as in II. fig. 16, which mode of division is occasionally allowed or even encouraged by the teacher and practised by the pupil. It needs but little reflection to see, that if the two notes, $\bar{c} \bar{c}$ are played to the first and third notes of the triplet $\bar{c} \bar{g}$; it would make the first \bar{c} one third longer than the second one, and as the

upper notes $\bar{c} \bar{c}$ do not partake of the irregular division of the triplet; such an inequality of length is not permitted them. The two notes must never be played as shown in III, and IV. fig. 16, for by doing so the independence of motion possessed by the two parts will be destroyed, and the music will become as unmeaning as the performance of it is bad.

FIG. 16.



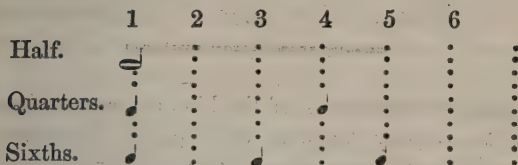
118. When triplets and regular notes are to be played together, it is a very easy matter to ascertain the exact place or point at which each note is to be played. A triplet of half notes, as they equal a whole note, would each one have a value of $\frac{2}{3}$ of I, for if a whole note be divided into six equal parts, a half note be equal in value to three of them, or $\frac{3}{6}$, and the thirds or triplet, half notes to two of these parts, or $\frac{2}{6}$.

		1,	2,	3,	4,	5,	6.
Whole Note, $\frac{6}{6}$							
Half Note, $\frac{3}{6}$							
Triplet, half note, or Third. $\frac{2}{6}$							

119. A triplet of quarter notes, being equal in value to a half note, each one is equal to $\frac{1}{3}$ of $\frac{1}{2} = \frac{1}{6}$, therefore such sixth notes have the following relative value.

Twelve parts.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, :	
Whole Note.		
Halves.		
Thirds.		
Quarters.		
Sixths.		

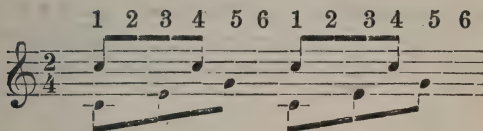
If *sixths* are to be played with quarter notes, the former must be allowed two thirds, the other one half the time of a half note.



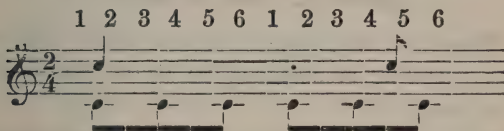
120. The regular whole note being taken as unity, then

Half notes as triplets become	Thirds	$\frac{1}{3}$
Quarter notes	"	"
Eighths	"	"
Sixteenths	"	"
Thirty-seconds	"	"
Sixty-fourths	"	"
	Sixths	$\frac{1}{6}$
	Twelfths	$\frac{1}{12}$
	Twenty-fourths	$\frac{1}{24}$
	Forty-eighths	$\frac{1}{48}$
	Ninety-sixths	$\frac{1}{96}$

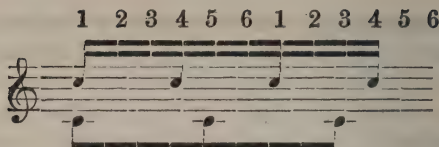
The following figure will show with sufficient exactness for practical purposes, the places where the several notes in I, fig. 16 are to be played.



121. TRIPLETS, — say of eighth notes are often to be played against a dotted quarter note, and an eighth note. The place or time of playing such notes will be as follows :



122. A Triplet is sometimes divided between four regular notes, as a triplet of eighths to four sixteenths, the place of each note will be as follows :—



A correct understanding of the kind of passages just considered will probably facilitate their perfect execution. Most pupils are obliged to bestow upon them persevering and patient practice; at first with each hand separately, and in exact time, in order to obtain that necessary independence of the hands without which such passages cannot be neatly played.

123. **SEXTOLET.**—A group of six notes equal in value to four notes of the same kind, or two notes of the next greater denomination is called a Sextolet (six of a kind.)

The Sextolet is nothing more than two triplets or a double triplet, e. g.

Sextolets.



Triplets.

The Sextolet, has the figure 6 written against it. It must be treated in every respect as two triplets.

NONOLET DUODECELET.

124. There are other species of the triplet tribe, viz., the **NONOLET**, consisting of nine, and the **DUODECELET**, of twelve notes in a group.

125. The notes of a Nonolet bear the same proportional value to that of a triplet, that the latter do to the regular notes, e. g., three notes ♩ of a nonolet are equal to one of the next greater ♩ of a triplet.

A Quarter note in a Nonolet is equal to a Ninth			$\frac{1}{9}$
Eighth	"	"	$\frac{1}{18}$
Sixteenth	"	"	$\frac{1}{36}$
Thirty-second	"	"	$\frac{1}{72}$
Sixty-fourth	"	One hundred and forty-fourth	$\frac{1}{144}$

Nonolet of Thirty Sixths. Nonolet of seventy seconds. Nonolet of eighteenth notes.



Triplet of twelfth notes. Triplet of twenty-fourths. Triplets of thirds.

126. In the DUODECELET (L. *Duodecem*, twelve,) the notes have the same value compared with the notes of the triplet, that the regular notes have to each other.

Duodecelet of forty-eighth notes.

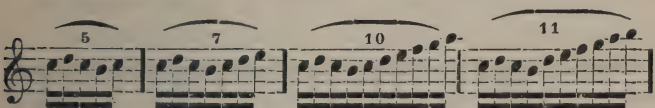


Triplet of twelfths.

OTHER IRREGULAR SUBDIVISIONS OF NOTES.

"Unfinished things one knows not what to call."

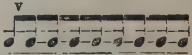

127. Composers deem it necessary to employ yet other divisions of the notes, as five, seven or nine sixteenth notes in the time of a quarter note, or ten, eleven &c. thirty-second notes in the same time. These and all similar groups of irregularly divided notes should have the number of notes in the group written over it in figures.

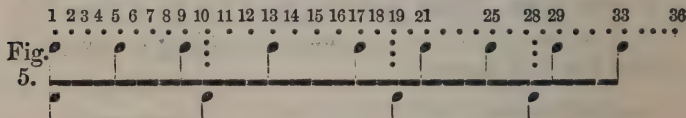


OTHER IRREGULAR DIVISIONS AND SUB-DIVISIONS OF NOTES.

128. If the whole note \ominus is taken as unity, the half note when a member of a triplet becomes a third $\frac{1}{3}$, but this third part of the whole note is represented by a regular half note, there being no special characters to represent any but the $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, &c., parts of a whole note. The quarter note when part of a triplet has but one-sixth the value of a whole note, but for the reason already given it is represented by the regular quarter note. The value of the different notes has been shown when they are members of a *Triplet*, *Sextelet*, *Nonolet* or *Duodecelet*.

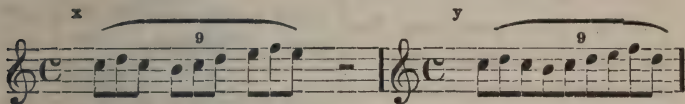
129. If five quarter notes are to be considered as equal in value to a whole note, each one of them will equal the one-fifth of one i. e. $\frac{1}{5}$. If seven quarter notes are regarded as equal in value to one whole note, each one will be only the one-seventh of one i. e. $\frac{1}{7}$.

130. The next irregular division which can occur is nine-eighth notes in the time of, or equal to, a whole one. This would seemingly form a group of *Nonolets*, e. g.  as the eye can perceive no difference between it and this figure *w*, which is a nonolet , but there is a great difference between the two groups, they are felt to be different, require different treatment, and produce very dissimilar results or effects. If they are to be played with an accompaniment, e. g., in the following figures, the notes of either part must be introduced at the time or place here shown.



When the groups *v w* are written as follows, then it is seen that there is a distinction between them, the first one *x* belongs

to the triplet tribe, the other y , is a primary division of the whole note into nine equal parts, each of these parts being represented by a ninth (9) note.



The eighth note of a nonolet is equal to the eighteenth $\frac{1}{18}$ part of a whole note, (§ 125.) Whereas in the group of notes y , the eighth note represents or is equal to the ninth $\frac{1}{9}$ of a whole note, hence in fig. 5, the four quarter notes of the accompaniment must be changed for eighth notes if the others are considered as a group of nonolets, otherwise the figure is substantially correct.

The next of these irregular divisions is 10, 11, 12, 13, 14 or 15 eighth notes to equal a whole note. Thus the one hooked note would represent the $\frac{1}{10}$, $\frac{1}{11}$, $\frac{1}{12}$, &c., of a whole note, e. g., $\text{hooked } \frac{1}{10}$, $\text{hooked } \frac{1}{11}$, $\text{hooked } \frac{1}{12}$, &c.

The next division is the whole note into 17, 18, 19, &c., in regular succession to 31 parts, each of these parts being represented by the twice-hooked note, e. g., $\text{twice-hooked } \frac{1}{17}$, $\text{twice-hooked } \frac{1}{18}$, $\text{twice-hooked } \frac{1}{19}$, &c.

The next division is the whole note into 33, 34, &c., to 63 equal parts, e. g., $\text{twice-hooked } \frac{1}{33}$, $\text{twice-hooked } \frac{1}{40}$, $\text{twice-hooked } \frac{1}{63}$, &c.













It is well, if not necessary that the pupil understands these somewhat arbitrary divisions. Their practical acquisition is a matter of more or less labor to all, and many fail to acquire that independency of hand necessary to ensure their facile execution. That a knowledge of their formation, &c., &c., does, or seems to, make it less difficult to play them, is a fact not more strange than many other realities.

There are but few first class compositions in which the author has not availed himself of the wonderful variety-producing power furnished by this irregular division and sub-division of the











notes. A few tables are given to present the subject in a plain way for the benefit of very young pupils.



I. *The whole note divided into three parts.*

N. B. The notes on the right are the regular notes as learned in the time table.


3 Thirds		equal a	
3 Sixths		"	
3 Twelfths		"	
3 Twenty-fourths		"	
3 Forty-eighths		"	
3 Ninety-sixths		"	


II. *Whole note divided into five equal parts.*

5 Fifths		equal a	
5 Tenths		"	
5 Twentieths		"	
5 Fortieths		"	
5 Eightieths		"	

The pupil will observe that in this table, five-fifth notes are equal to a whole note, and that these fifth notes are represented by the same kind of a character which is used for the quarter note, viz., . This group 











represents five-fifth notes equal in value to one whole note.

This group  five-tenth









notes equal in value to a half note. This group  five

twentieth notes equal in value to a quarter note.









III. *Whole note divided into seven equal parts.*

7 Sevenths		equal a	
7 Fourteenths		"	
7 Twenty-eighths		"	
7 Fifty-sixths		"	
7 One hundred and twelfths		"	









IV. *Whole note divided into nine equal parts.*

9 Ninths		equal a	
9 Eighteenths		"	
9 Thirty-sixths		"	
9 Seventy-seconds		"	









V. *Whole note divided into ten equal parts.*

10 Tenths		equal a	
10 Twentieths		"	
10 Fortieths		"	
10 Eightieths		"	









VI. *Whole note divided into eleven equal parts.*

11 Elevenths  equal a 
 11 Twenty-seconds  "
 11 Forty-fourths  "
 11 Eighty-eighths  "

VII. *Whole note divided into thirteen equal parts.*







13 Thirteenths  equal a 
 13 Twenty-sixths  "
 13 Fifty-seconds  "
 13 One hundred and fourths  "

VIII. *Whole note divided into fifteen equal parts.*







15 Fifteenths  equal a 
 15 Thirtieths  "
 15 Sixtieths  "
 15 One hundred and twentieths  "

In like manner the whole note can be also divided into Twelve and Fourteen equal parts.







IX. *Whole note divided into seventeen equal parts.*

17 Seventeenths  equal a 
 17 Thirty-fourths  "
 17 Sixty-eighths  "







X. *Whole note divided into eighteen equal parts.*

18 Eighteenths  equal a 
 18 Thirty-sixths  "
 18 Seventy-seconds  "

XI. *Whole note divided into twenty-three equal parts.*





23 Twenty-thirds  equal a 
 23 Forty-sixths  "
 23 Ninety-seconds  "

XII. *Whole note divided into thirty-one equal parts.*





31 Thirty-firsts  equal a 
 31 Sixty-seconds  "
 31 One hundred and twenty-fourths  "

In like manner the whole note can also be divided into 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, and 30 equal parts.

XIII. *Whole note divided into thirty-three equal parts.*



33 Thirty-thirds  equal a 
 33 Sixty sixths  "

XIV. *Whole note divided into forty-seven equal parts.*

47 Forty-sevenths  equal a 
 47 Ninety-fourths  "

XV. *Whole note divided into sixty-three equal parts.*

63 Sixty-thirds  equal a 

63 One hundred and twenty-sixths  “ 

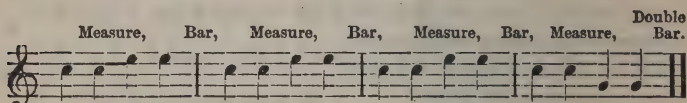
In like manner the whole note can be divided into any number of equal parts from 33 to 64.

MEASURES.

“Put bars between the owners and their rights.”

131. Every piece of music is divided into small portions called MEASURES.

132. Lines called BARS or BAR-LINES, drawn perpendicularly across the staff define the measures.



133. It will be seen presently that there is placed at the beginning of every piece of music, either a sign, or certain figures in the form of a fraction, which tell the number and kind of notes that each measure must contain. If the sign or figures give notice that each measure must have in it four quarter notes, it does not mean that four of this particular kind of notes only must fill or be found in each measure, but that any kind or number of notes, or notes, rests and dotted notes may be used, provided their value exactly equals four quarter notes, as in fig. 17, each measure of which contains four quarter notes, or their value in other kinds of notes, rests, &c. Two quarter notes or their value will be found in each measure of fig. 18. And six-eighth notes or their value, in every measure of fig. 19.

FIG. 17.

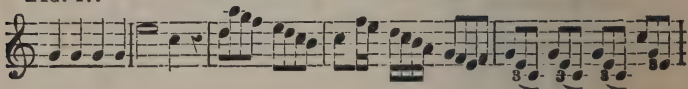


FIG. 18.

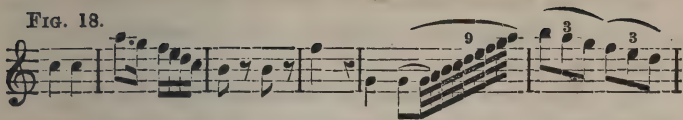
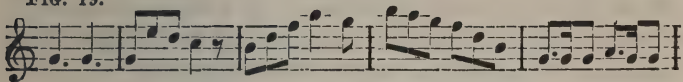


FIG. 19.



BEAT. ACCENT. MEASURE-NOTE.

“While Fauns and Satyrs beat the ground in cadence.”

“A clear unwrinkled song; then doth she point it with tender accents.”

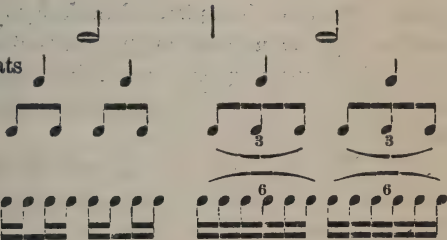
134. The measure is also divided into portions called MEASURE-PARTS, or simply BEATS. These beats may again be divided into smaller parts, e. g.

Measures

Measure parts or beats

Smaller parts

Yet smaller parts



135. *To beat*, means to strike repeatedly, and to beat time, is to measure or regulate small periods or portions of duration either by audible blows—the motion of the hand, counting, or some other method. “Our voices keep tune and our oars keep time.”

136. The beats are either I, ACCENTED or HEAVY, II. UNACCENTED or LIGHT.

137. ACCENT, (L. *ad* to and *cano* I sing,) is a stress or force laid on a certain part or parts of a measure.

138. The MEASURE NOTE is that note by which the time of a piece or portion of a piece of music is regulated. It is allowed one beat.

140. This note by having a determined, absolute length of time allowed it, decides and measures the length of the other different kinds of notes by its own, e. g., if the measure note is a quarter note; a half note must be held during the time of two beats, as it is twice as long as the measure note.

141. Figures in the form of a fraction, as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, are placed at the beginning of every piece of music, their use is as follows. The NUMERATOR, (L. he that numbers,) or upper figure of the time-fraction, or time-signature, shows the number of parts the measure contains; and the DENOMINATOR (L. to name,) or lower figure, the kind of notes which form these parts.

142. The denominator, of course, shows what kind of a note is the measure note, thus $\frac{2}{4}$ means a measure of two parts, each part formed of a quarter note, hence a quarter note is the measure note.

143. The beats in a piece of music, come at regular intervals like the ticks of a clock, or the tramp of a person walking; if the foot-falls follow in rapid succession it is presumed that he is moving quickly, if a longer time intervenes between them, that he is walking leisurely or slow.

144. The length of the intervals in which the beats recur even in the same species of time, must depend on circumstances, thus two pieces of music, both marked $\frac{2}{4}$, may differ widely in the character or style of music. The one may be a light, frivolous, lively dance-tune, in which the beats must follow each other in quick succession. The other, a grave, dignified movement, requiring a much longer space of time between the beats. The absolute time of a piece of music,—or the time allowed the tones forming it will be fully considered hereafter.

145. The time in which a piece of music is to be played, i. e., the rapidity with which the beats shall follow each other,—being agreed upon, it is in the power of most persons to keep up these intervals (beats, counts, foot-falls, &c.,) with extreme regularity.

This is called *Keeping time*, and instead of beating with the hand, — a thing impossible when both are otherwise engaged, or stamping with the foot, — not a very graceful movement, — it is general usage to count the recurrent beats.

146. To count time is not merely to say one, two, three, four, &c., but it also means I. that the counting must be at intervals of the same exact space of time between each. II. that the playing must follow according to the counting, you must play to suit your counting, not count to suit your playing. There can be no compromise or accommodation in the matter of counting or keeping time, and playing in time, there is but one safe rule to follow, i. e., count regularly and play to suit it.

147. When a piece is learned perfectly so that it can be played in exact time, &c., &c., it is no longer necessary to count while playing it, indeed any motion or sound which would lead a listener to suppose that the player was counting time, would detract very much from the 'finish' of the performance.

Do not forget to pay close attention to time when you are practising your lessons, and recollect that it is the practise hours which make or mar a player. A pupil who practises as advised by his teacher, does not need to be continually reminded of his forgetfulness to count.

DIFFERENT KINDS OF TIME.

“No time shall be omitted
That will be time.”

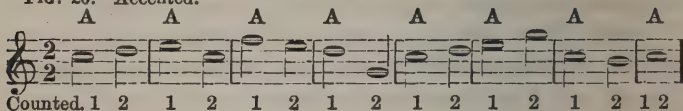
148. Every measure consists of two or more parts or times, the number of these parts being shown as before stated by the numerator of the time-signature, or by some character, as $\overline{\text{C}}$.

149. **EVEN TIMES**, are those in which the measure contains an even number of beats or parts, as two.

150. **UNEVEN TIMES**, when the measure has an uneven number of parts, as three.

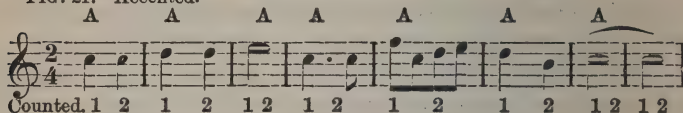
151. TWO HALF TIME marked $\frac{2}{2}$ is an even time. The measures contain two half notes, the measure note, as the denominator tells, being a half note. Each measure has one accent occurring on the first beat.

FIG. 20. Accented.



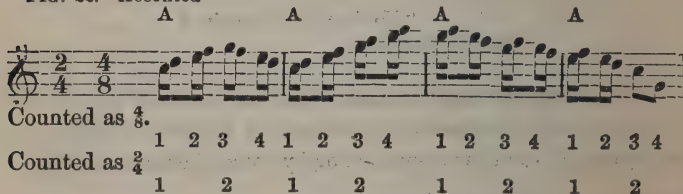
152. TWO QUARTER TIME marked $\frac{2}{4}$ is an even time, each measure containing two quarter notes. One accent in each measure happening on the first beat. The measure note is a quarter note.

FIG. 21. Accented.



153. It is sometimes convenient to change the measure note in $\frac{2}{4}$ time, e. g., when most of the notes in the piece are very short ones, and count as if it was written $\frac{4}{8}$. The accent must remain unaltered.

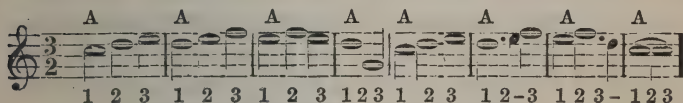
FIG. 22. Accented



154. When the beats are divided into smaller notes, and these are again sub-divided, the accents are felt to be more numerous if they are not expressed by the time signature ; in

the foregoing example, fig. 22, it is certain that two accents are felt in each measure occurring on 1 and 2 when counted as $\frac{2}{4}$, and on 1 and 3 when counted as $\frac{3}{4}$. If the measure-parts in $\frac{3}{4}$ time are generally divided into six-eighth notes as in fig. 24, an accent is felt on the first, third, and fifth, although the last two are not theoretically accented.

155. **THREE-HALF TIME**, marked $\frac{3}{2}$ is an uneven time. Each measure contains three half notes, the first beat only accented. The measure note a half.



156. **THREE QUARTER TIME**, marked $\frac{3}{4}$ is also an uneven time. Three quarter notes in each measure, accent on the first beat. Measure note a quarter note.

Fig. 23.

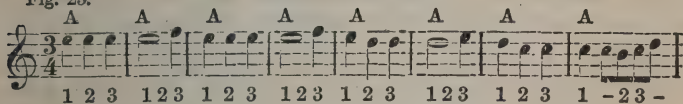
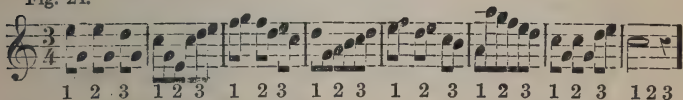
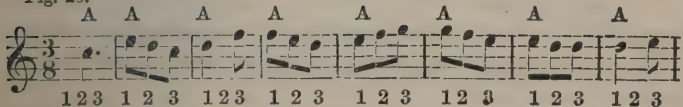


Fig. 24.



157. **THREE EIGHTH TIME**, marked $\frac{3}{8}$ is an uneven time. Each measure formed of three eighth notes. One accent occurring on the first beat. Measure note an eighth note.

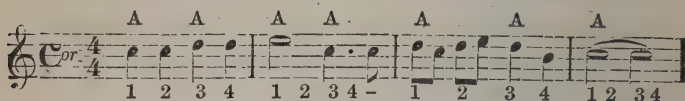
Fig. 25.



158. It is occasionally more convenient to count but one in each measure of this and some of the other species of time; this is the case when the movement is so rapid, that it would be almost, if not impossible to count to each measure note. The count must occur on the first part of the measure.

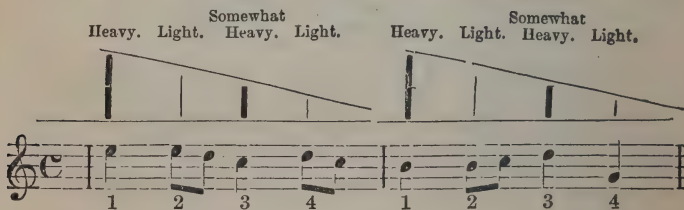
159. COMMON TIME, as it is called, is generally marked by this character C. It may be marked $\frac{4}{4}$, or four quarter time, which it really is.

160. If in Fig. 21, two measures be thrown into one by removing the first, third, fifth, and seventh bars, the eight measures of $\frac{2}{4}$ time become four measures of $\frac{4}{4}$, or common time; nor will it be necessary to change the accents, as $\frac{4}{4}$ time has two accents in each measure, occurring on the first and third beats. The measure note in $\frac{4}{4}$ is the same as in $\frac{2}{4}$, i. e., a quarter note.

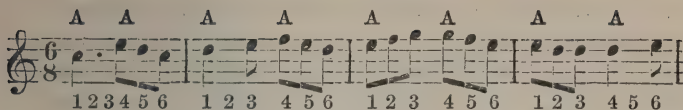


161. Common time may be defined as an *even compound* of *even times*, each measure being made up of two measures of even time.

162. When two accents, — *Primary* and *Secondary*, are required in a measure, the second one is not as strongly marked as the first, e. g.



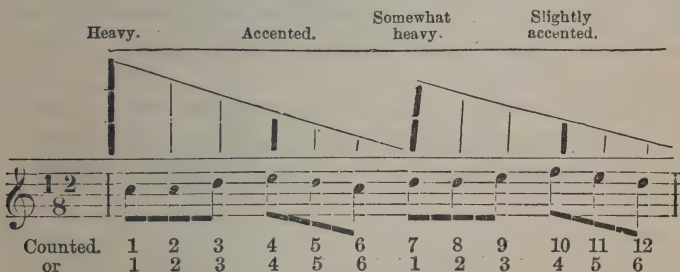
163. SIX-EIGHTH TIME marked $\frac{6}{8}$ is an even compound of uneven times, each measure containing two measures of $\frac{3}{8}$ time. The following example is the same as fig. 25, except every other bar has been removed.



164. As will be seen above, $\frac{6}{8}$ time has two accents in each measure, coming on the first and fourth beats. The measure note is an eighth note.

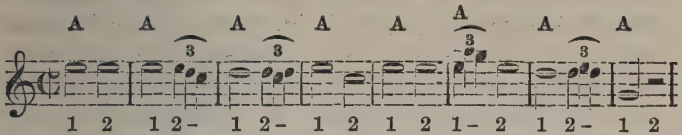
165. TWELVE-EIGHTH TIME marked $\frac{12}{8}$, or twelve-eighth notes in a measure, is also an even compound of uneven times, being formed from four measures of $\frac{3}{8}$ time, or it may be a doubly compound time formed from an even number of even compounds of uneven time, i. e., from two measures of $\frac{6}{8}$ time.

166. This time has four accents in each measure, viz., on the first, fourth, seventh, and tenth beats, those on one and seven are more strongly marked than the others, and the primary accent on the first beat is more emphatic than at seven.



167. NINE-EIGHTH TIME, marked $\frac{9}{8}$, or nine eighth notes in a measure, is an uneven compound of uneven times, that is three measures of three eighth $\frac{3}{8}$ form one of nine eighth $\frac{9}{8}$. The measure note is an eighth.

168. This time has three accents in each measure, occurring on the first, fourth, and seventh beats. The accents in this time must be very carefully marked, the same as in all other species of times having more than one accent in a measure. The second accent is more decided than the third, but the primary is heavier than either.

Alla Breve.

172. Allied to alla breve is the $\frac{2}{1}$ time, occasionally used. In this time the measures contain a breve || , or two whole notes. The sign denoting this kind of time the figure two, with a line drawn perpendicularly through it 2.

173. It is not necessary nor even desirable that every piece of music shall commence on the first beat of the measure, when the first measure is deficient in quantity, the want or value is made up by the last measure of the part or piece.

A few of the different ways of commencing a piece.



174. The old writers were very choice in selecting the time for their compositions. They seem to have associated grave and majestic music with long notes, and used smaller ones in light and trivial melodies. In old music measures are found which contain four half notes, and some of yet greater value, $\frac{3}{16}$, $\frac{6}{16}$, $\frac{12}{16}$, $\frac{24}{16}$, &c. times, are also common in old music.

175. Time is of the utmost importance, indeed without it music loses its name and becomes an unpleasant noise. A young player is not expected to show much finger agility, or to

play with such taste and expression as can only be acquired by precept and practice, but he is in common with every player required to play in time. Nothing can be more disagreeable,—in a musical point of view,—than to hear a person stammer and baulk through a piece of music. He cannot expect his most partial friends, if they have any musical taste, to listen to his playing with any feelings of satisfaction. They must exclaim,—

*“This music mads me ; let it sound no more.
Yet blessings on his heart that gives it me,
For ’tis a sign of love.”*

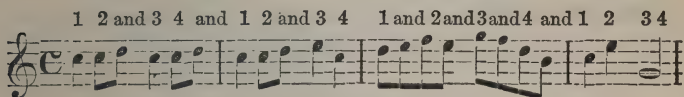
176. In order to acquire those habits which will most rapidly and surely lead to, and make certain a perfect execution, it will be necessary, I, To know the name, the key that belongs to it, and the value of every note in the music you are about to learn to play. II, Count aloud, and give to each note, dot, and rest its full value; be sure to count in regular time, and then play to suit the counting, but on no consideration must you count to suit your playing. III, Never hurry the time or movement, haste leads to stammering. The musical motto is *festina lente*, which being freely translated, means, “the more haste, the less speed,” or, “haste makes waste.” If you cannot play a piece correctly in slow time, do you suppose that you will soonest get it right by playing it fast? When you can play a piece in relative time, that is when each tone receives its just value of time as compared with the measure note, it is then an easy matter to get the movement very gradually faster and faster, until you can play it in the time indicated or intended.

177. The habit of learning pieces “by heart” is a most excellent one, and has this singular merit that no possible objection of any moment can be raised against it. The Orator, when he wishes to produce the greatest effects, learns his sermon, speech, &c., “by heart.” Actors, public singers, and players, commit their parts to memory. To learn to play pieces without the aid of notes, should be attempted by every one, and not only attempted, but extraordinary pains, if necessary, must be taken

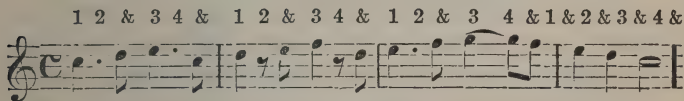
to ensure success, a complete failure is hardly possible. If this habit is once fairly initiated, it is indeed remarkable to what an astonishing extent it may be improved.

178. Various devices as PENDULUM, METRONOME, &c., have been used as assistant time keepers, but it will probably be allowed, that any one may learn to count with great regularity, without any such assistance. In some cases it may be necessary to devote special attention to counting before the necessary regularity is acquired.

179. The conjunction *AND* is used by many as a kind of time-propeller, to push on the shorter notes, as in the following example. *And* is not a musical term.



180. If *and* is used advantageously in any case, it possibly is when applied to dotted and tied notes, e. g.



181. *And*, instead of being used constantly should rather be made a speciality. If the measure parts are divided into notes so small that it is inconvenient for the young pupil to play them evenly or correctly to one beat, it would be as well to change the measure note temporarily,—as was done in fig. 22,—until the proper time is acquired.

182. To look at the notes, to give an eye to the dots, rests, and ties, to observe the figures which show the fingering, to see that the arms and hands are held in a graceful position, that the wrist is not held stiff, that the fingers are flexible and strike from the joint, to strike the notes correctly as they are put down, to give each tone its power and length, to remove the fingers

from the keys at the exact instant of time, to count regularly and aloud. &c., &c. To do all these things at the same moment requires all the attention and energy of the young pupil.

But very soon these difficulties begin to disappear. They drop off one by one until none are left. Then begins the practice of the eyes and fingers in order to learn to read the notes quickly, and to play them as rapidly as necessary. Now it is that the study of music becomes very interesting and delightful, the drudgery is done, the five-finger exercises have been played over times without number, the scales, &c., are at the finger's ends, many valuable exercises and etudes have been faithfully studied, and perfectly comprehended, and persistent practice is only necessary to achieve the highest attainments in Piano-forte playing.

INTERVALS.

'He gave a groan — and then another,
Of that which went before the brother,
And then he gave a third."

183. AN INTERVAL, (*L. intervallum* space between places) is the difference in pitch, or the distance between two tones.

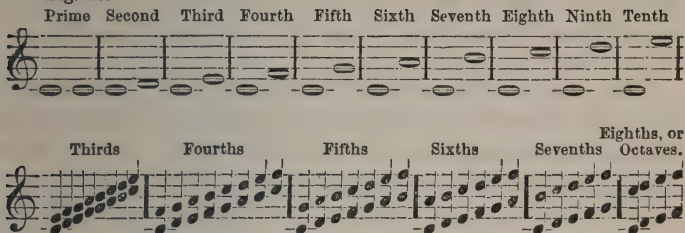
184. Intervals are always reckoned from the *lower* of two tones, — that is upwards, and when any interval is to be reckoned in a contrary direction, i. e., downwards, it must be so stated, as the third below \bar{c} , the fourth under \bar{g} , the lower fifth from B, the under sixth from \bar{a} , &c.

185. When two tones are on the same degree of the staff, they are said to be in UNISON, (*L. unus* one *sonus* sound.) Unison is not considered an interval.

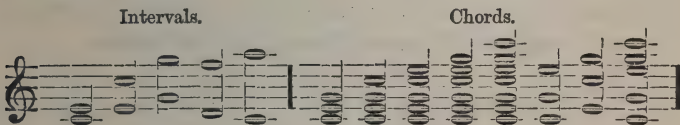
186. Take \bar{c} for a starting point, it would then be called the FIRST OR PRIME, (*L. primus* first,) then \bar{d} is reckoned a SECOND, and the distance between the tones \bar{c} \bar{d} is called a second. From \bar{c} to \bar{e} is a THIRD, and the distance between the tones \bar{c} \bar{e} is called a third. From \bar{c} to \bar{f} is a FOURTH, &c., &c., and so on in

regular order as in the following figure. \bar{c} or unison is not considered an interval.

Fig. 26.



187. A CHORD (G. *Korde*, the string of a lyre) is a combination of more than two tones heard at the same instant of time. Chords like intervals are always named or numbered from the lowest tone.

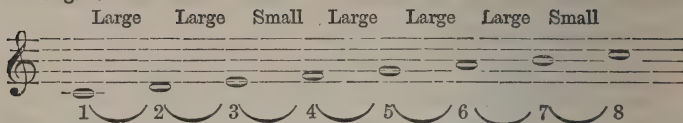


188. Intervals having the same name are not always equal to one another, thus, for example, some seconds are only about half as large as others. The piano-forte, which is capable of being used to play music in any key, has all of its larger intervals,—seconds, divided into two equal parts.

189. The key-board is well adapted to show the large and small seconds. From any key C to the next C above, it will be seen that all the white keys but E and F, and B, C, have a black key between them. These intervals from E to F, and from B to C, although not as large as those from C to D, D E, F, G, or A to B, are, nevertheless, seconds.

190. The white keys of the key-board, commencing with C, show the exact order of the intervals as they occur in a musical scale (I. *scala saxon*, scale a ladder.)

Fig. 27.



191. The scale as seen above is composed of *five large* and *two small* intervals. These large intervals are by some called **TONES**, and the small ones **SEMI-TONES**. Others call the large ones **STEPS**, the small ones **HALF-STEPS**. **DEGREE** and **HALF DEGREE** have also been applied to these intervals. **GRADE** (L. *gradus* a step) is also used to designate the large, and **SEMI-GRADE** (L. half-step) the small interval. Perhaps Grade and Semi-grade are the least objectionable, and they certainly are the most expressive of the names used. They have the important feature of being universally understood, a something which is due to their classical extraction. An art or science,—and music is both, should always employ technical terms of universal acceptance whenever the same is practicable.

DIATONIC SCALE.

“Call you this gamut? tut! I like it not.”

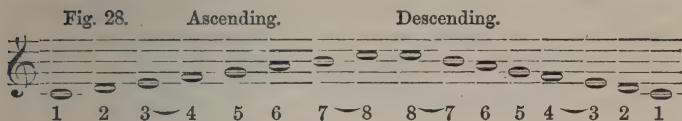
192. A **DIATONIC SCALE** (G. *dia* through, *tonos* a tone, or from tone to tone) is a regular and gradual ascent by means of *tones* (Steps, Grades,) and *semi-tones* (half steps, semi-grades,) from any given note to its eighth or Octave.

193. It derives its name dia-tonic from the circumstance that it proceeds through five of the seven degrees of the scale by whole tones (*tones, steps, grades*;) only two of the degrees being half tones *semi-tones, half steps semi-grades*.

194. The scale can be extended through as many Octaves as necessary, each additional one is formed in like manner as the first.

195. The note or tone on which a scale is formed is called the **KEY-NOTE** OR **TONIC**.

THE DIATONIC SCALE OF C MAJOR.



196. The semi-grades in this scale occur between the 3d and 4th, \bar{e} , \bar{f} , and 7th and 8th, \bar{b} , \bar{c} , degrees of the ascending scale, and they also retain the same position in the descending scale, i. e., between 8, 7, and 4, 3.

197. This scale agrees with the arrangement of the white keys of the key-board, in fact the white keys represent precisely the order of the tones as they are arranged in the scale of C Major.

SHARP. FLAT. NATURAL.

Luc. "I do not like this tune.

Jul. You do not?

L. No madam ; it is too sharp.

J. You, minion, are too saucy.

L. Nay now you are too flat. * * *

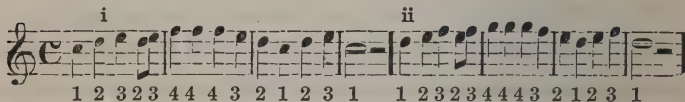
* * There wanteth but a mean to fill your song."

198. To form a scale commencing on a key or tonic other than C, certain characters as SHARPS, FLATS, or NATURALS, are required, so that the half steps may be presented in their proper positions.

199. It has been stated that the intervals on the key-board, or the distance between the tone produced by one key and the next, are not all equal, and seconds of different sizes were pointed out. If these intervals were all equal, it would much simplify the art of music, as a performer might take any note for a key-note, and it would only be necessary to consider the number of intervals that the other different tones in the piece were situated above or below it.

200. This circumstance, that the interval between certain white keys, as e, f, is smaller than that which occurs between others, as f, g, will assist somewhat in explaining the reason why certain tones sound a half-step too high or too low when a different key note is used.

Fig. 28.



201. I, fig. 28, consists of four measures of music having $\overline{\text{c}}$ as the tonic. In II, the tonic is changed, but the notes are the same distance from each other on the staff as they are in I. In fact II is I written a degree higher.

All the $\overline{\text{fs}}$ in II sound too low, they must be made higher so that they will be in proportion with the corresponding tones $\overline{\text{e}}$ in I.

In I, the small interval (half grade) is between 3, 4, $\overline{\text{e}}$, $\overline{\text{f}}$, which is the right place. In II, it is between 2, 3, $\overline{\text{e}}$, $\overline{\text{f}}$, but it should come between 3, 4, or $\overline{\text{f}}$, $\overline{\text{g}}$.

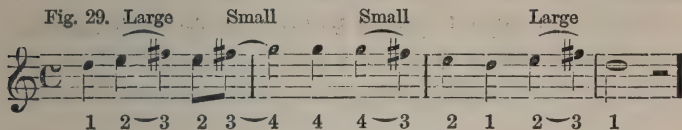
It must be so arranged that the half-steps in II be referred to their natural place, and also that from 2 to 3, now a half-step, shall be a step. To effect all this will only require $\overline{\text{f}}$ in II, to be raised a half step.

202. The SHARP, or sign of elevation, marked \sharp , requires all the notes before which it is placed, to be played a half step higher.

203. A half-step, semi tone, semi-grade, &c, on the keyboard, is from any key to the next, hence the sharp of any key is always the first key, black or white on the right of it.

204. All the white keys excepting B and E have black keys to represent their sharps. As C is the first key to the right, and also but a half step from B, it must be used for B sharp. For like reasons F must be used for E sharp.

205. A sharp placed before \bar{f} , II, fig. 28, restores the regular arrangement of the large and small intervals.



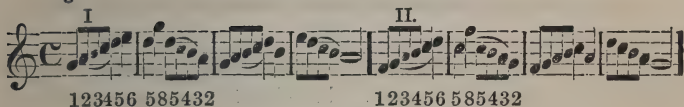
206. THE MAJOR (L. larger, bigger) scale derives its name from the circumstance of its *third* being four half steps above the tonic. It is a *major or large third*.

207. THE MINOR SCALE (L. less) is so called because its *third* is small, being but three half steps above the tonic. The third of the major scale consists of two whole steps, or simply steps. The third of the minor scale consists of a step and a half step.

THE FLAT.

“This is a step
On which I must fall down.”

Fig. 30.

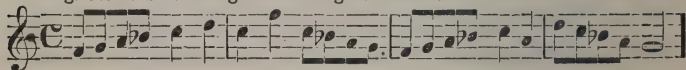


208. In the above examples, the notes are placed at the same distances from their respective tonics, II being but a transposition of I. In I, the interval from 3 to 4 \bar{b} , \bar{c} , or from 4, 3, \bar{c} , \bar{b} , is a half-step, just as it should be. In II, the interval from 3, 4, \bar{a} , \bar{b} , is a step, and from 4, 5, \bar{b} , \bar{c} , is only a half-step, so the one is too large, and the other too small by a half-step. In order to bring the half-step in its proper position, from 3 to 4, and also to make from 4, 5, a step, it will only be necessary to lower \bar{b} a half-step.

209. THE FLAT, or sign of depression, marked \flat , requires any note before which it is placed, to be played a half-step lower.

210. If a flat, \flat , is placed before \flat , II, fig. 29, it will cause the interval between 3, 4, now a step, to become a half-step, and thus restore the regular arrangement of the steps and half-steps.

Fig. 30. II. Having the 4th degree flatted.



211. The white keys of the key-board have each a name, as A, B, C, &c., and each one of them, or the tone which it represents, has a certain fixed place on the staff. This is not the case with the black keys, there is no fixed position for their tones.

212. Each of the black keys has two names. It is either *sharp* to the white key next below it, or *flat* to one next above it. Thus the black key between F and G, may be either F sharp, $F\sharp$, or G flat, $G\flat$.

213. If a \sharp is placed before any note F, it means that it must be sharpened or raised a half-step, and this $\sharp F$ is played on the black key first above F, which black key is now called F sharp, or $F\sharp$.

214. If a Flat, \flat , is placed before G, then G must be flatted or played a half-step lower. The black key next below G represents this flatted G, and the same key that was just called F sharp, is now called G flat.

The black key between C, D, is either $\sharp C$ or $\flat D$.

“ “ D, E, “ $\sharp D$ “ $\flat E$.

“ “ F, G, “ $\sharp F$ “ $\flat G$.

“ “ G, A, “ $\sharp G$ “ $\flat A$.

“ “ A, B, “ $\sharp A$ “ $\flat B$.

215. B, C, and E, F, have no black key between them. The distance from any key to the next higher or lower one, is just a half-step, whether this next key be a white or a black one;

thus then it is that if a sharp is placed before B, the tone $\sharp B$ is represented by the white key C. The key B must accordingly be used for $\flat C$. The key F is used for $\sharp E$, and the key E for $\flat F$.

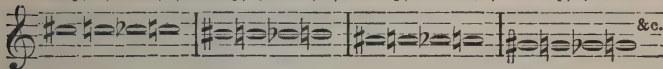
THE NATURAL

“Be natural, honesty
Needs no disguise.”

216. THE NATURAL, marked \natural cancels the effect of a sharp or flat, and restores to its original name and pitch a note or tone previously sharped or flatted.

217. If a sharp or flat is placed before any note, say F, it is then called F sharp or F flat, as the case may be; and if the sharp or flat be cancelled, it is again called F. F^\natural is read F, not F natural.

C sharp, C, C flat, C, B sharp, B, B flat, B, A sharp, A, A flat, A, G sharp, G, G flat G.



DOUBLE SHARP.

“Lifted up so high,
I s'dained subjection, and thought one step higher
Would set me highest.

218. The double sharp marked \times or $\sharp\sharp$, signifies an elevation of two half-steps, or two keys. The white key G must therefore be used for F doubly sharped. D for $\times C$, &c.

219. The double sharp is only used when the note to which it is prefixed has already been raised a half-step by the sharp.

DOUBLE FLAT.

“Ha! ha! ho! ho! that second fall
Seems the very best joke of all.

220. THE DOUBLE FLAT, marked $\flat\flat$, lowers a distance of two keys, or two half-steps. It is not used unless the note (tone) before which it is placed has previously been lowered a half-step by the flat.

221. The NATURAL can only cancel a sharp or flat, so when it is placed before a note which is doubly sharped, or doubly flatted, it will make it sharp or flat. For example, F double sharp ($\times F$) preceded by a natural; thus, $\natural \times F$ becomes F sharp E double flat, if written $\natural \flat\flat E$, becomes E flat. Fig.

222. It is usual but not necessary to write a sharp or flat, as the case may be, after the natural, when it is used to neutralize one of the sharps or flats of a double sharp or flat. See fig. 31. THE DOUBLE NATURAL, $\natural\natural$ is necessary to cancel a double sharp or double flat. Fig.

223. F, C, and B, E, are the only notes generally met with which have this double elevation or depression. The key A must be used for B double flat, and D for E double flat. Fig.

Fig. 31.

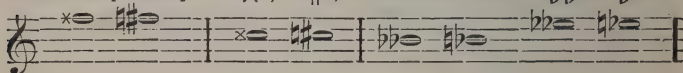
F double sharp. F sharp.

$\times C$,

$\sharp C$,

B double flat. B flat.

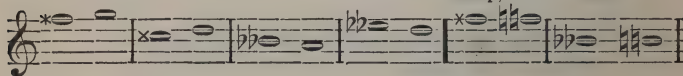
$\flat\flat E$ $\flat E$



Written, Played, Wr. Pl.

Wr. Pl.

Wr. Pl. F double sharp, B Double flat.



THE SIGNATURE.

“Vouchsafe to read the purpose of my coming.”

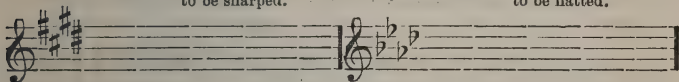
224. THE SIGNATURE, (*L. Signatura*, a mark or sign) is the sharps or flats placed immediately after the clef, at the beginning of the staff.

225. These sharps or flats influence all the notes in the piece of music which have the same alphabetical name with themselves.

226. If there is but one sharp in the signature, it is found on the fifth line of the treble, or fourth line of the bass stave, hence it is F sharp, and all the F's in the piece must be sharped. If there are two sharps in the signature they will be found on the fifth line and in the fourth space of the treble, and the corresponding line and space of the bass staff, i. e., F and C, and all the F's and C's must be sharped, &c. If the signature has one flat, it will be B, and all the B's must be flatted, &c.

Signature. All the F's, C's, G's, & D's
to be sharped.

Signature. All the B's, E's, A's, & D's
to be flatted.

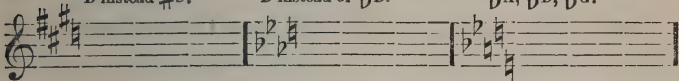


227. If it is necessary to dispense with one of the sharps or flats from the signature, during the course of a piece of music, it is cancelled by substituting a natural in place of it. More than one sharp or flat may be annulled by the same process.

Now omit #D or play
D instead #D.

Now omit bD, or play
D instead of bD.

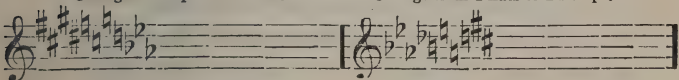
Now play A, D, G. instead of
bA, bD, bG.



228. The entire signature is often changed, and one with sharps substituted for one having flats or conversely. The sharps or flats about to be discarded are cancelled by the natural, and the new signature is then written.

Change 4 sharps for 3 Flats.

Change from 4 flats to 2 sharps.

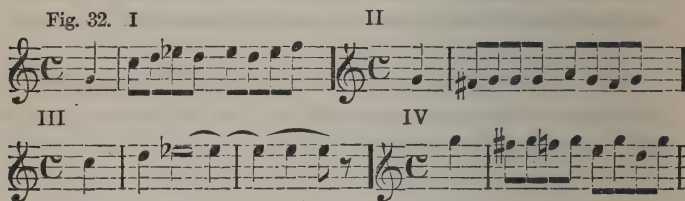


229. ACCIDENTAL SHARPS AND FLATS are those which are not in the signature, but are met with during the course of the piece of music. Their influence extends only to the measure in which they are found. In I, fig. 32, the \flat influences the $\frac{7}{8}$ s, in

the third and fourth beats. In II, the sharp in the beginning of the measure, influences the \bar{f} in the fourth beat.

230. In ties or binds the influence of an accidental may be extended further than one measure, as in III, fig. , where \bar{e} remains flatted as long as the tie is continued.

The influence of an accidental \sharp or \flat is cancelled by the \natural . IV.



OTHER INTERVALS.

“Serve them as some do lords, learn their titles and
Then brag of their acquaintance.”

231. The intervals already mentioned were found in the series of natural tones. To explain them required only the white keys of the key-board.

232. The *seconds* \bar{e} \bar{f} , and \bar{b} \bar{c} , were shown to be not as large as the *seconds* \bar{c} \bar{d} , \bar{d} \bar{e} , \bar{f} \bar{g} , &c.

233. *Thirds* are also found of two different sizes in the series of natural tones, thus \bar{c} \bar{e} , is larger and embraces more keys than \bar{d} \bar{f} . *Fourths*, *Fifths*, *Sixths*, and *Sevenths* of different sizes are also found in the natural series of tones.

234. These different sized intervals of the same numerical name are known, the large ones as MAJOR; the small ones as MINOR; as a major sixth, a minor sixth, a major or minor third, fourth, &c.

235. The Major intervals can be made yet larger, and are then called SUPERFLUOUS. The superfluous sixth is larger than the major sixth, &c.

236. Minor intervals can be made yet smaller, and these less than minor intervals are termed diminished intervals.

237. In order to change a major interval into any of the other kinds, it is first necessary to know how large the different major intervals are, then by adding one half-step a major is changed to a superfluous interval; by subtracting a half-step from a major interval it is changed to a minor interval, and by subtracting two half-steps from a major interval, it is changed to a diminished interval.

238. The white keys of the key-board, using any C as a fundamental tone, will show precisely the number of steps and half steps in major intervals.

From c to d is a major second, contains 1 step.

"	c	"	e	"	Third,	"	2	"	
"	c	"	f	"	Fourth,	"	2	"	and 1 half-step.
"	c	"	g	"	Fifth,	"	3	"	" 1 "
"	c	"	a	"	Sixth,	"	4	"	" 1 "
"	c	"	b	"	Seventh,	"	5	"	" 1 "
"	c	"	c̣	is a	Pure Octave,	"	5	"	" 2 "
"	c	"	ḍ	"	Major Ninth,	"	6	"	" 2 "

239. To change major intervals to minor, a half step is taken from them. So the difference between a major and minor interval of the same numerical names is just one key.

From c to ḍ is a minor Second.

"	c	"	ḍe	"	Third.
"	c	"	ḍf	"	Fourth.
"	c	"	ḍg	"	Fifth.
"	c	"	ḍa	"	Sixth.
"	c	"	ḍb	"	Seventh.

240. In the natural series of tones the Octave is always of the same size. One is no larger than another. They are all pure Octaves.

241. A **SUPERFLUOUS** interval is one key larger than a major. Add a half step to a major and it becomes a superfluous interval, for example, c e, is a major third, elevate e a half-step and then c \sharp e, is a superfluous third, c g, is a major fifth, c \sharp g, a superfluous fifth.

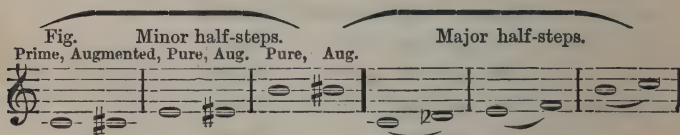
242. A **DIMINISHED** interval is one key smaller than a minor interval. So to change minor to diminished intervals, a half-step is subtracted from them, e, g, from c \flat e is a minor third, \sharp c \flat e is a diminished third, c \flat b is a minor seventh, \sharp c \flat b, a diminished seventh.

243. From one degree to the next one above is always a *second*, and to the next higher degree a *third*. &c. Therefore, from C to E is always a *third*, the name of either one, or both of them may be changed by chromatic transposition, that is by the presence of a \sharp , \flat , &c., but these accessory names only produce *different kinds of thirds*, thus C E, C \flat E, C \sharp E, C $\flat\sharp$ E, C \times E, \sharp C E, \sharp C \flat E, \sharp C $\flat\sharp$ E, &c., &c., are all *thirds*.

244. **DIATONIC SEMITONES** (diatonic half-steps) are those found in the regular succession of the diatonic scale, as e to f, and b to \bar{c} . A **CHROMATIC SEMITONE** (chromatic half step) is the interval between any note and its sharp or flat, as C to \sharp C or C \flat C.

245. The interval between a pure and an augmented prime is called a **MINOR HALF-STEP**, fig.

246. The intervals in the minor seconds are called **MAJOR HALF-STEPS**, fig.



247. Two tones having the same pitch are called **UNISON** (L. *unus* one, *sonus* sound.)

248. Intervals may be reckoned from any lower tone. The tone from which they are computed being termed the **PRIME**, (L. *primus* first, or principal.)

249. The PRIME is perfect, but by transposition, i. e., changing of place, it may become a superfluous or augmented interval. Such *superfluous primes* form the *minor* half-steps (minor semitones.)

250. SECONDS, are minor (flat) when the interval between two sounds is a diatonic half-step; major, when the interval consists of a step. Such seconds as C D, D E, F G, &c., are major, E F, B c, are minor. The half steps of these minor seconds are called MAJOR HALF STEPS, (major semi-tones.)

251. THIRDS. The major thirds contain two steps, the minor thirds, a step and a half step.

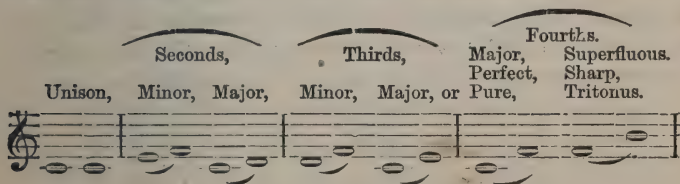
252. FOURTHS. The perfect or major fourth, contains two steps and a half-step. The superfluous, sharp fourth, or tritonus of old music, thus called, because it contains three tones (steps.)

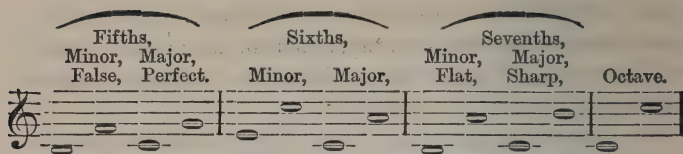
253. FIFTHS. The minor (flat or false) fifth containing two steps and two half steps. The major (pure or perfect) fifth consisting of three steps and one half step.

254. SIXTHS. The minor sixth contains three steps and two half steps. The major sixth four steps and one half step.

255. SEVENTHS. The minor (flat) seventh containing four steps and two half steps. The major (sharp) seventh containing five steps and one half step.

256. THE OCTAVE consists of five steps and two half steps. As the octave in the natural series of tones is always found of the same size,—all pure octaves, the terms major, minor, &c., octave are not used. By means of the sharp or flat, it may be represented larger or smaller than it is in the natural tones. When it is represented smaller it is called a *diminished*, when larger a *superfluous* octave.



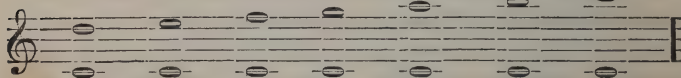


In the following figure, P. means *perfect*, D. *diminished*, S. *superfluous*, Mi. *minor*, Ma. *major*.



257. An interval of two places is called a *second*, of three a *third*, &c., &c., always computing from the lower tone upwards; in this manner intervals yet larger than the *eighth*, are obtained, as the *ninth*, *tenth*, &c.

Ninth, Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth, Fifteenth.



258. The seven letters after which the keys of the key-board are named, being repeated in regular succession as often as necessary, the eighth key will, of course, have the same name as the first, the ninth as the second, the tenth as the third, &c.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1, 2.

So an interval of a ninth becomes a second, a tenth, the third, &c., but the greater name, tenth, defines the distance from the first tone at which this third tone is to be taken, that is ten degrees, c-e is a third, c- \bar{e} a tenth, &c.

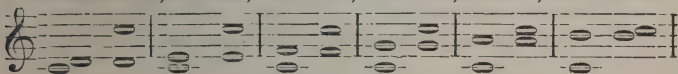
INVERSION OF INTERVALS.

259. When the lower tone of an interval is moved an octave higher, or the higher tone is placed an octave lower, the interval is said to be inverted (L. in and verito, to turn) or turned down side up, or up side down.

260. Pure Primes cannot be inverted, for two tones of the same elevation cannot be high or low to one another.

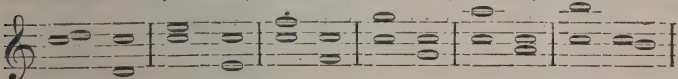
Lower tone raised.

A 2d becomes a 7th, 3d a 6th, 4th a 5th, 5th a 4th, 6th a 3d, and 7th a 2d.



Upper tone lowered.

A 2d becomes a 7th, 3d a 6th, 4th a 5th, 5th a 4th, 6th a 3d, and 7th a 2d.



261. To invert the larger intervals, as ninths, tenths, &c., the lower tone must be raised above the upper one, or the upper one must be put under the lower one, should this require the tone to be removed two or more octaves.

The Ninth

becomes a 7th, 10th a 6th, 11th a 5th, 12th a 4th, 13th a 3d, 14th a 2d.



262. By inversion.

A 2d becomes a 7th	A 6th becomes a 3d	A 11th becomes a 5th
" 3 " 6th	" 7 " 2d	" 12 " 4th
" 4 " 5th	" 9 " 7th	" 13 " 3d
" 5 " 4th	" 10 " 6th	" 14 " 2d

263. The Major, Minor, Superfluous, and Diminished intervals are all capable of inversion, and present when inverted the following results.

I. By inversion a Major, interval becomes a Minor.

“ Minor, “ “ Major.

“ Diminished “ “ Superfluous.

“ Superfluous, “ “ Diminished.

II. A major, 2d } 3d } 4th } 5th } 6th } 7th }
becomes a minor 7th } 6th } 5th } 4th } 3d } 2d }

III. A minor, 2d } 3d } 4th } 5th } 6th } 7th }
becomes a major 7th } 6th } 5th } 4th } 3d } 2d }

IV. A diminished 2d } 3d } 4th } 6th } 7th }
becomes a superfluous 7th } 6th } 5th } 3d } 2d }

V. A diminished octave becomes by inversion a superfluous prime.

VI. A superfluous 2d } 3d } 4th } 5th } 6th } 7th }
becomes a diminished 7th } 6th } 5th } 4th } 3d } 2d }

VIII. A superfluous prime becomes by inversion a diminished Octave.

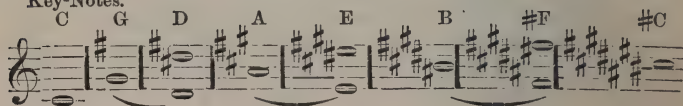
THE SCALES RESUMED.

264. It has been shown how the diatonic scale of C Major is formed, and it has been explained why certain Sharps or Flats are necessary when the tonic is transposed.

265. A new scale is formed by taking the *fifth degree* of the scale of C as a tonic or key-note, and the same (fifth) degree of this new scale is in turn used as a key-note for a third scale, the *fifth* of this third scale is taken as a key note for a fourth scale, &c. The fifth (*fifth degree*) of the last scale, is used as a key-note for a new scale, in all diatonic major scales with sharps in the signature.

Fig. 33.

Key-Notes.



266. The key-notes D, E, and $\sharp F$, fig 33, are taken a fourth lower than the key notes preceding them but the pupil knows that the 4th below has the same alphabetical name as the 5th above, which is all that is required.

267. When any new major scale is formed, as for example, the scale of G major, the fifth degree of C major (G) being taken for a key-note, the 4th degree of the old scale (C) must be sharped to bring about the proper order of the steps and half steps in the new scale (G) the 4th degré of the old scale is F, consequently $\sharp F$ is placed in the signature of G major, fig. 33. The 4th degree of any major scale will always require to be sharped, to accommodate a new major scale founded on its fifth. In the diatonic major scales with sharps in the signature, a new sharp always occurs on the 4th degree of the scale whose 5th is used as the key-note for a new scale.

268. The order of sharps is F, C, G, D, A, E, B, if only *one* sharp be present in the signature, it must be $\sharp F$, if *two*, they must be $\sharp F$ and $\sharp C$, if *three*, $\sharp F$, $\sharp C$, and $\sharp G$, &c.

269. The *second* sharp C, cannot be in the signature unless the *first* sharp F is also there, neither can the *third* sharp G be in the signature except the *first* and *second* sharps are present, &c. The presence of a sharp in the signature, implies the presence of all the sharps which have the right of precedence.

270. The pupil will see the necessity of having the order of the sharps well fixed in his memory: if, for example, the signature has five sharps, he must know without the least doubt or hesitation that the tones to be sharped are the Fs, Cs, Gs, Ds, and As. A large proportion of the mistakes, (baulks) made by the young pupil are caused by carelessness or forgetfulness concerning the tones which are to be played sharp or flat.

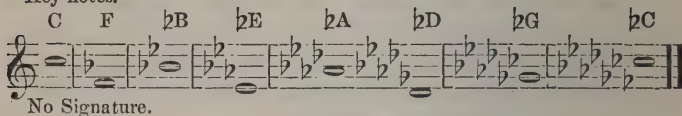
MAJOR SCALES WITH FLATS IN THE SIGNATURE.

271. If the *fourth* above C, or the *fifth* below it (i. e. F) be taken for a key-note, the scale formed on it will require the

seventh degree of C, i. e. B, to be flatted in order to preserve the proper positions of the diatonic intervals; and for the same reason a new flat on the *seventh* will be necessary at each transposition.

272. The *fourth* above or the *fifth* below F, must in turn be used for the key note of the next scale, and in the same way are the key notes of all the Diatonic major scales with flats in the signature, to be found.

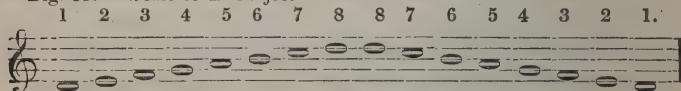
Fig. 34.
Key-notes.



273. The order of flats is B, E, A, D, G, C, F, or the order of the sharps inverted.

274. Two scales modeled after the manner of C major, will now be formed and explained.

Fig. 35. Scale of D Major.



I. In major scales ascending (moving upwards) the intervals between the degrees are all steps except those between the 3-4 and 7-8 degrees, which are half-steps, and these half-steps retain the same position in the descending (moving downwards) scale, that is between 8-7 and 4-3, as they had in the ascending scale.

II. From the 1st to the 2d degree of this scale (fig. 35.) is a step as it should be, but from 2 to 3 is only a half-step, so 3 must be moved a half-step further from 2, which can be done by sharpening it, and then from 2 to \sharp 3 will be the required step.

III. A sharp must now be placed before F, (see fig. 36.)

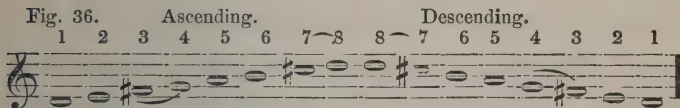
IV. From this sharpened third degree to 4 is now a half-step, and it is in the right position.

V. From 4 to 5, and 5 to 6 are both right, being steps.

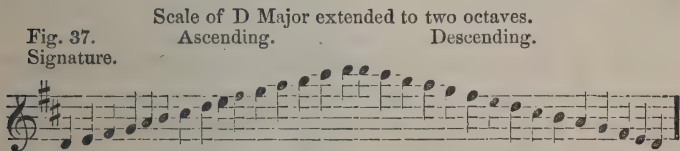
VI. From 6 to 7 is too small, being only a half-step, and it needs 7 to be sharped (fig. 36,) then from 6 to $\sharp 7$ is a step.

VII. From this $\sharp 7$ to 8 is a half step, and in the right place.

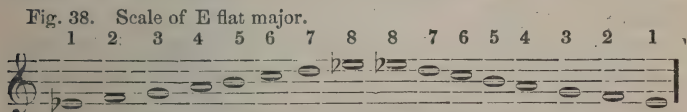
VIII. If sharps are now placed before F and C in the descending scale they will restore to it the natural position of the steps and half steps.



IX. As the intervals are now all correct, the sharps are taken from among the notes and placed at the beginning of the staff (fig. 37,) where they become the signature, informing the player that all the Fs and Cs throughout the scale are to be sharped.



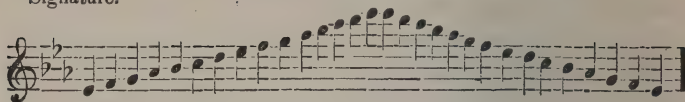
275. When one or the first octave of a scale is formed, it may be extended as far as desired, each octave being but a repetition of the other.



276. In the above fig. 38, the intervals from 1 to 2 and 2 to 3 being steps, are correct. From 3 to 4 is also a step, but as a half step occurs in this place, 4 or A must be *flatted*, so that from 3 to 4 shall be a half step. From 4 to 5 ($\flat A$ to B) is three half steps, hence five must be *flatted*. From this flatted 5 to 6, and from 6 to 7 are both correctly steps. From 7 to 8 is a half step in the right place. The flats B, E, and A, are now taken from among the notes, placed at the beginning of the staff, where they form the signature of E flat major, fig. 39.

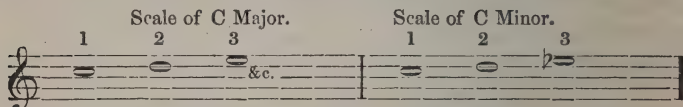
Fig. 39.
Signature.

Scale of E flat Major.



MINOR SCALES, MELODIC.

277. The minor scale is distinguished from the major scale chiefly by this difference, the third from the tonic or key note in the minor scale is a minor third. In the major scale the third from the tonic is a major third.



278. In the major scale, the half steps are between the same degrees of the ascending and descending scale. In the minor scale one of the half steps has not the same position in the descending scale, that it had in the scale ascending.

279. The half-steps in the melodic minor scale are situated between the 2d and 3d, and 7th and 8th degrees of the ascending scale, but in the descending scale they come between the 6th and 5th, and 3d and 2d.

280. To obtain this disposition of the half steps, it is necessary to raise both the 6th and 7th of the scale a half step in ascending, but in the descending scale this elevation is cancelled by the natural, as in fig. 40, or changed by the flat as in fig. 41

Fig. 40.

Scale of A Minor.

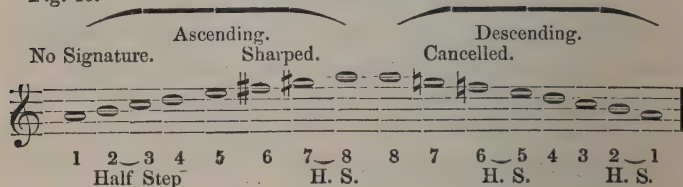
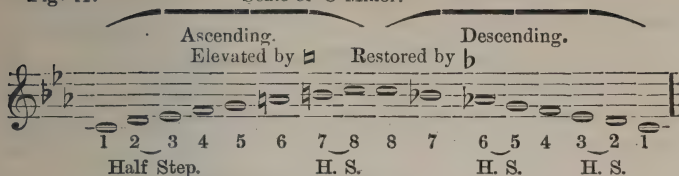


Fig. 41.

Scale of C Minor.



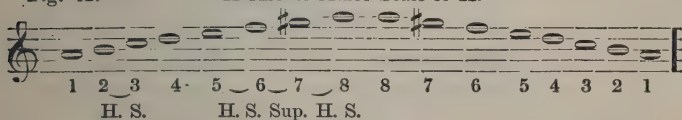
From the foregoing examples it will be seen that the ascending scale has two tones different from the signature, but in the descending scale all the tones agree with the signature, and no accidentals are really required.

281. THE HARMONIC MINOR SCALE is the same ascending and descending. The *seventh* is always a sharp seventh, but the sharp in question is never placed in the signature, but is always marked as an accidental when it is required in the course of a piece of music, &c.

Between the 6th and 7th degrees, the interval is called an *extreme sharp second* (superfluous) occurs.

Fig. 42.

Harmonic Minor Scale of A.



Other forms of the minor scale are mentioned, but the two kinds which have been examined are the most important. The pupil will doubtless be able to understand and play any other varieties he may meet with.

282. Major and minor scales are called *relative* when both have the same signature. Each *major* scale has its *relative minor*, and every *minor* scale its *relative* (having relation) *major*.

283. The term *MODE* often used in connection with major and minor, as the major mode, the minor mode, is not any single note or tone, but is used to convey an idea of the mode or manner in which the essential tones of an octave are divided. Thus the manner in which the octave is divided, fig. 37., is called

a *mode*, and all the scales formed after the same model, would be called collectively the *major modes*. Octaves divided as in fig. 40, 42, would form another set known as the *minor modes*. It may be said that the *major mode* is more *brilliant* than the *minor*, or the *minor mode* is more *melancholy* in its character than the *major*, or that you heard

“Soft plaintive music of the Lydian mode.”

284. A minor scale formed on the *sixth* degree of any major scale, will be the relative minor of that major, thus, for example, the *sixth* of A major (three sharps in the signature) is $\sharp F$. If $\sharp F$ is taken as the tonic of a minor scale, this new scale would also require three sharps in the signature. This new scale would be called F sharp minor, its relative being A major.

285. The major scale is formed on the third degree of its relative minor.

286. The relative minor of any major scale is a minor third below the major key-note, e. g., A is the relative minor to C major, &c., &c.

Table of the major scales with their relative minors.

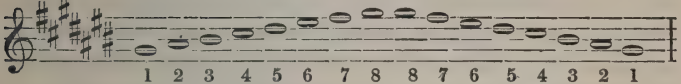
Major keys.	Signature.	Minor Keys.
C	No signature,	A
G	One sharp F,	E
D	Two “ F, C,	B
A	Three “ F, C, G,	F sharp
E	Four “ F, C, G, D,	C sharp
B	Five “ F, C, G, D, A,	G sharp
F sharp	Six “ F, C, G, D, A, E,	D sharp
C sharp	Seven “ F, C, G, D, A, E, B,	A sharp
F	One Flat B,	D
B Flat	Two “ B, E,	G
E “	Three “ B, E, A,	C
A “	Four “ B, E, A, D,	F
D “	Five “ B, E, A, D, G,	B Flat
G “	Six “ B, E, A, D, G, C,	E “
C “	Seven “ B, E, A, D, G, C, F,	A “

It would appear from the foregoing table that there are more scales (thirty) than there are key-notes (twenty-four,) but D flat is only another form of writing C sharp. G flat and F sharp are duplicates, and C flat is but a repetition of B, these together with their relative minors considered in the same manner, would take six from the list, and leave but twenty-four, twelve major and twelve minor keys.

USE OF THE DOUBLE SHARP.

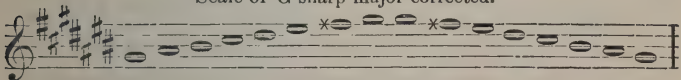
Fig. 43.

Scale of G sharp major.



If a scale is formed on $\sharp G$, as above, all the intervals are correct until 6-7. The 7th, $\sharp F$, needs more elevation, and as it is already sharped by the signature, the *double sharp* must be employed to make the interval between 6-7 a step, and from 7-8, $\times F \sharp G$, a half-step.

Scale of G sharp major corrected.



288. The *double flat* must be used when it is necessary to depress still more, a tone already flatted, e. g., when a scale is formed on F flat, $\flat\flat B$ is required. The double sharp or double flat never appear in the signature.

THE CHROMATIC SCALE.

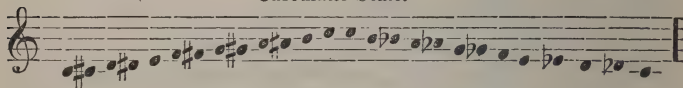
289. THE CHROMATIC SCALE (*G chroma color*) proceeds by half steps, the octave being constantly divided into thirteen half-steps, with twelve intervals between them.

290. The keys of the piano-forte, white and black, taken one after another show the chromatic scale exactly.

291. This scale usually ascends by sharps and descends by flats. It is the same in every key, (i. e. formed on any key-note.)

292. Its name, *colored*, favors the presumption that at one time the sharps and flats or the *signs of chromatic transposition* as they are sometimes called, had not their present use, but that the tones to be raised or lowered, were designated by colored notes. A portion of music containing many sharps or flats is now called a *chromatic* (colored) passage. *Color* is not a musical term. Scientific names which depend on some adventitious cause to render them intelligible should never be used, unless the name is so well and so favorably known that to change them would seem superfluous or pedantic, as the chromatic scale, the white and the black keys, &c. To change the name of a well established and generally accepted scientific term on some frivolous pretext, must for the most obvious reasons be studiously avoided.

Chromatic Scale.



IN WHAT KEY IS THIS PIECE OF MUSIC WRITTEN ?

"A Key

That winds through secret wards."

293. Every piece of music is written in some particular key, as C major, A minor, &c. The key or key-note is the leading or most important tone, serving as the basis on which the piece is constructed.

294. In all combinations of sounds, due regard is always had for the KEY-NOTE, to whose influence they are subjected. It frequently begins and always ends a composition. It is a term so expressive that it is often used outside of music, as CHARITY is the *key-note* of XIII. Corinthians.

295. As might be supposed the signature is one of the chief indications of the key in which a piece is written. If, for example, the signature has three flats, the piece must be written in the key of C minor, or E flat major. To decide in which of these keys it is written, consult the last note in the bass, if it is C, then the piece is written in C minor, if it is E flat, then the composition is in E flat major.

EXPRESSION.

“Music resembles poetry ; in each
Are nameless graces which no method teach,
And which a master hand alone can reach.”

296. When a pupil is able to play a composition correctly, that is to give to each tone its proper pitch and time, he has then, the outlines of the piece fairly drawn, the gem prepared for polishing, the body of music without a soul. Genius must now conduct the young enthusiast to the regions of imagination, and assist him to direct and control the wondrous powers found only in that realm.

297. The term **EXPRESSION** is used above all others to suggest the faculty of infusing sentiment into tones. It has a wide signification, being employed to control and regulate the quality, quantity and duration of sound.

298. It is utterly impossible to lay down any rules, or give a formula whereby expression may be acquired ; it can be cultivated most successfully if possessed, but it is never the growth of artificial appliances.

299. A person who takes no interest in what he is playing, can never hope to interest others, on the other hand one who feels what he is playing, and throws his whole spirit into his performance, will rarely if ever fail to awaken a sympathetic chord in the feelings of his hearers. He is giving expression to his music.

300. It is not possible to represent a passion, as love, fear, &c., through the medium of instrumental music. The most elaborate *Romance D'Amour* may be taken by one not in the secret, as a rather successful attempt on the part of the composer to describe a Punch and Judy show, and the most pathetic '*Serenade*' or '*Nocturne*' may without any considerable stretch of the imagination describe or portray the wailings of a person suffering with the tooth ache.

301. Every piece of music, if performed with expression, will not fail to raise feelings or emotions in the minds of the auditors, but what particular feeling is excited in the several individuals will depend entirely on their peculiar idiosyncrasies.

302. AFFECTATION must never be confounded with, or substituted for expression, for when she comes

"Each limb and feature out of frame,"

the feeling of disgust or contempt is instantly awakened.

303. Music which does not please when the performer is not seen, must be indebted to mere adventitious circumstances if it gives pleasure when he is visible. Such music is the kind intended for the eye, and must owe its power of pleasing to some slight of hand of the player, a sort of mountebank exhibition of finger agility.

304. MANNERISM, or a tasteless uniformity without the freedom and variety of nature, must be carefully shunned. It is remarked of some players, that to hear them once, is to hear them always, while others are constantly producing new and striking effects which make their music seem always fresh.

305. The musical language abounds with terms indicative of the peculiar style in which a piece of music is to be played, no word is wanting to express the different degrees of feeling from the most lugubrious condition up to the very exuberancy of mirth and jollity. No emotion or passion but has a word to call it into action, but will it come when called?

All the degrees of sound, from the faintest murmur to the loudest and most boisterous tones of the instrument are expressed by words or signs.

Words and characters are multiplied to inform the pupil how to play an entire composition, or any, even the smallest portion of it. Indeed some modern works are overwhelmed to confusion with signs, figures, and French or Italian words. Nothing is left to the taste of the player. The sights-man does wonders, if he gives to such a piece any expression, is perfectly justifiable if he gives it none, and in all probability improves it by completely inverting the meaning of the intricate mass of words and signs. He certainly performs a musical miracle, if he succeeds in playing it to the satisfaction of the careful composer.

DEGREES OF SOUND.

"O 'twas a din to fright a monster's ear,
To make an earthquake. Sure it was the roar
Of a whole herd of Lions."
"Me, softer airs befit, and softer strings of lute."

306. LOUD and SOFT are expressed by words, letters, and signs. FORTE, abbreviated F. or *f*., means loud. FORTISSIMO, *ff*, very loud, and sometimes *fff*, which means as loud as possible, or as if

"It was really the roar of a fifty-thousand pounder."

307. The letter *f* is often combined with words, as PIU (I. more,) FORTE, abbreviated *pf*, louder. F POSSIBILE, or *ff* POSSIBILE, as loud as possible. ASSAI (I. very,) FORTE, loud in a high degree, or very loud.

308. MEZZO (I. medium) FORTE, abbreviated *mf*, and MEZZO PIANO, abbreviated *mp*; denote a sound neither loud or soft.

309. PIANO (I. soft) abbreviated P. or *p*., soft. PIANISSIMO, *pp*, very soft, *ppp*, as soft as possible.

310. CRESCENDO (increasing) is a direction to increase the volume or strength of sound gradually.

311. DECRESCENDO (de. a moving form) to gradually diminish the sound.

312. The sign of *crescendo* (abbreviated *cr.* or *cres.*) is two

diverging lines, $\begin{matrix} p & f & ff \\ \diagup & & \diagdown \end{matrix}$ begin soft at *p* and gradually increase the sound to *ff*. The *decrescendo* (abbreviated *deces.*) is just the reverse of *crescendo* $\begin{matrix} ff & f & p \\ \diagdown & & \diagup \end{matrix}$, begin loud at *ff* and gradually decrease the sound to *p*.

These two signs are often combined as follows :

$\begin{matrix} p & ff & p \\ \diagdown & & \diagup \end{matrix}$ begin soft ; gradually increasing the sound to *ff*, then as gradually decreasing the sound to the last *p*, which must be equal in volume of sound to the first *p*.

313. The CRESCENDO must be performed in the most careful and gradual manner ; the first tone to be taken with softness and delicacy, and the rest successively increased in power until the requisite volume of sound is heard. The *decrescendo* must as gradually become softer and softer until the conclusion intended by the composer is gained.

314. It is not possible to describe the effect of the combined signs of *crescendo* and *decrescendo* more correctly or more beautifully than it is done in the following well-known lines.

“Hark ! the numbers soft and clear,
Gently steal upon the ear,
Now louder, and yet louder rise,
And fill with spreading sounds the skies :
Exulting in triumph now swell the bold notes,
In broken air trembling the wild music floats,
Till by degrees remote and small.
The strains decay,
And melt away,
In a dying, dying fall.”

LEGATO.

“Sweetly warble or so smoothly flow.”

315. LEGATO (L. to bind or connect closely) is a direction to play the tones in a closely joined or connected manner, giving to each one its full value. Such tones or notes are usually slurred, that is have a slur or curved line over them.



316. This is the style of playing that is most used, and much pains must be taken to acquire a pure legato style. Each finger must be kept down until the next one strikes, and no longer. Every tone must be distinctly heard separate from the next. The hand must be held as quiet as possible. **LEGATISSIMO**, very closely joined. One key must not be quitted until the next one is struck.

STACCATO.

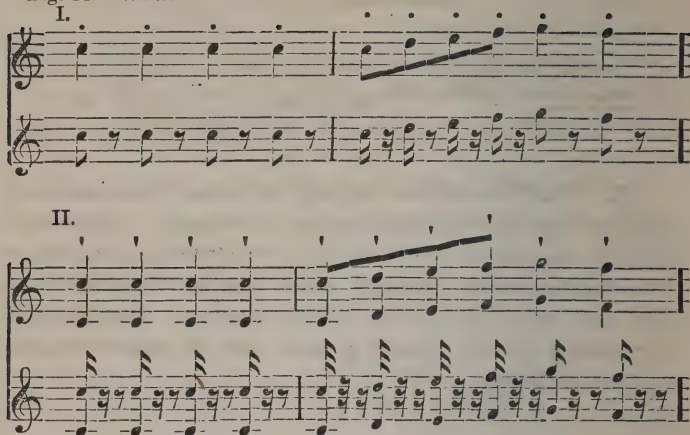
“Point after point did she discuss.”

317. **STACCATO** is the opposite of *legato*; it directs the tones to be given in a short, distinct, articulation style. They must be detached in a decided and striking manner from each other; the word itself means separated, and is nearly synonymous with *Spiccato*, (I. divided) a term signifying that every tone must have its distinct sound.

318. The letter *s* when prefixed to musical terms of Italian origin, gives to them a meaning opposite to that which they have without it, thus **FORZATO** means forced, strengthened, **SFORZATO**, weakened. **LEGATO**, closely connected, **SLEGATO** means a style or manner opposite to legato, i. e., detached. *Slegato* has about the same meaning as *staccato*.

319. The distinguishing marks of *staccato* notes, are dots or dashes placed above or under them. The dashes imply a more marked degree of separation, termed **STACCATISSIMO**.

Fig. 44. Written.



320. CANTABILE (I. proper to sing) denotes a polished style, rich in expression, graceful and pleasing to good taste; its execution requiring strict propriety and nice discrimination. This style, like the legato, calls not for noise, the tones are not to "loose their forms and make a mass confused," but each one must be considered, and if several parts are moving at the same time, each one must be so treated that it can be heard and distinguished from the others.

321. PORTAMENTO (I. carrying) is a sort of mixture of legato and staccato. The tones must be separated, as is shown by the points, and each one must be carried into or over to the next, as the name signifies, and the slur requires.

Portamento is probably the *middle* between *legato* and *staccato*. About three-fourths of its value is allowed each portamento tone.

This character  is used to mark a single portamento note.

Fig. 45.



Portamento, as well as legato, is played with the least possible motion of the hand.

322. Staccato is best performed by the motion of the wrist, and octaves, &c., marked *staccatissimo*, when the tones are as brief and as distinct as possible, not only permit but demand the use of the fore-arm, particularly in *ff* passages.

323. As music is for the ear, not the eye, that style manner or way of striking the keys which will produce the best effects, is the one to be preferred. Every player has some peculiarity; it belongs to him, and cannot be found in another; for this reason no two persons can or ever will play the same piece exactly alike. Some of the very greatest pianists often use their fingers, hands, and arms in a manner that would provoke the indignant criticisms of a village musician.

The appliances of art are by no means to be lightly regarded, and all that has been found out on the subject of holding the hands, striking the keys, &c., which is good and useful, should be adopted as far as practicable, but "custom, that venerable tyrant," must not be permitted to drag in any Procrustean tortures.

It is positively delicious to hear nature introduce

"Some intermingled notes that plead,
With touches irresistible."

324. Single tones are often required to be played with a peculiar emphasis, produced by a forced touch. Such suddenly loud tones are marked *forzato*, *fz.*, and often *sforzato*, *sfz.*, or *sforz.*, or have this character \wedge placed over them.

325. RINFORZANDO, *rinf.* or *rfz.* (I. to grow stronger) shows that the sound is to be increased, but not suddenly, the sign is $<$ which when placed over or under two or more notes, means that the first one is not to be played loud, but those following it are to have an increased sound.

326. The opposite of rinforzando is DIMINUENDO, *dim.* (I. diminishing.) The sign is this character $>$. The word or sign directs that the first of the notes over which it is placed must

be strongly accented, diminishing the sound on those which follow.

327. **TENUTO** (I. held.) When it, or its abbreviated *ten.* is placed against notes, the tone is to be held in a steady, even manner, and prolonged the full value of the note. **SOSTENUTO**, **SOSTEN** (I. sustained) indicates a higher degree of tenuto, the tones being very closely joined to each other.

328. The abbreviation *f. p.*, loud, soft, influences only the note over which it is written, which must be played loud, the following ones soft. *p. f* may mean soft, loud, i. e., the note over which it is placed to be played soft, the next ones loud, or it may be an abbreviation of *piu forte*, rather loud: in this latter sense it is most generally understood.

329. When two notes are *slurred*, the first one is accented, the other is not.

330. When the movement is to be gradually hastened, or played a little by little, faster and faster, this increased quickness of time is indicated by **ACCELERANDO**, **STRINGENDO**, &c.

331. When the movement is required to be slackened or played gradually slower and slower, such words are used as **RALLENTANDO** (I. retarding) **STRASCIANDO** (I. dragging along) **RITARDANDO** (delaying) the opposite of *accelerando*. **MORENDO** (dying away,) &c., &c.

332. Some words change or modify both movement and sound, thus **CALANDO** (I. *calure* to decrease,) **ESTINTO** (dying,) **SMORZANDO** (I. extinguished,) **PERDENDOSI** (I. wasting away,) &c., direct that the movement become slower, and the sound weaker, until the one ceases to have motion and the other dies away, which finality of course had better be so arranged, as to happen on the last note of the passage so marked. The use of a single word to direct a change in both movement and sound is always attended with some degree of uncertainty, and it is better to have a class of terms which influence the movement, and another which refer to the sound or tone. The words *calando*, &c., are most frequently used in reference to the sound alone, and some other word, as *Rallentando*, is combined with them

when it is necessary that the movement shall also be modified. **ESTINTO** or **ESTINTE** (I. dead, dying, &c.) as nearly describes the gradual wasting away of motion and sound as any one term can, and when used it has this meaning.


333. **DIMINUENDO** and **DECRESCENDO** (dim. decres.) require that the sound alone be gradually weakened. These words are often used in combination with other words as *rallentando e diminuendo* (*rall. e dim.*) or slacken the speed, and let the sound grow more and more faint.


TEMPO RUBATO.

“Not any boast of skill, but extreme shift,
How to regain my severed company.”

334. **TEMPO RUBATO** (I. time robbed or stolen) robs some notes of a portion of their time and gives it to others. This “robbed time” effect is of quite short duration, and is generally confined to one part, which in piano music is either treble or bass. It of course requires no little skill for the delayed part to overtake the part which has been regularly moving on, and fall into the movement so neatly that the delay and the hastening (i. e. the robbery) shall produce a decided success. Nothing can be more disagreeable than a clumsy handling this “robbing,” as when best performed its pleasantness is doubtful, and its frequent or constant repetition is puerile.

335. **SENZA TEMPO** (I. *senza* without, *tempo* time) leaves the time or movement of the passage with the judgment of the player. **A PIACERE** (I. at pleasure,) and **AD LIBITUM** (L. without restriction,) also submit the time to the discretion of the performer.

336. **THE PAUSE** (G. I stop)  placed over a note or rest, implies that it is to be held during the pleasure of the performer. The time allowed it is generally twice the length of the note or rest over which it is placed.

337. The pause when placed over a double bar  shows

that the piece will end there after Da Capo has been observed. The pause over a double bar is usually accompanied with the word *fine* or *Il fine* (the end.)

338. *PIU MOSSO* (I. *piu* more, *mosso* motion) means that the time or movement must be faster, and *meno mosso* (I. less) that a slower tempo is to be taken.

339. *TEMPO DI VALSE*, *TEMPO DI MARCIA*, *TEMPO DI POLKA*, instruct the performer to play the waltz, march or polka in the usual time of such compositions. The waltz or German national dance is played *allegretto*. The time of the march is 75 to 140 paces a minute. The time of the Polka, Galop, &c., according to the fashion of the moment.

340. A *TEMPO*, (L. *a* in, &c., *tempo* time,) this word is always used to denote that measured movement called time) is a term used to annul all temporary departures from the regular time, and restores to the movement its original tempo. *A tempo* cancels the effect of such words as *Accelerando*, *Ritardando*, *ad lib*, &c., &c.

341. *L'ISTESSO TEMPO*. A composition may commence in a certain movement, but after a while a second and different movement may be introduced. A return to the original or first movement is directed by *tempo 1 ma.*, the first time. If another new movement be introduced, and presently it is found desirable to return to the original time, this term *L'istesso tempo* (I. the self same time) is written, and the original tempo is restored. This term is used as often as it may be necessary to return to the first or original time, after having temporarily departed from it.

P E D A L S .

“The fixt foot, makes no show
To move, but doth.”

342. *THE PEDALS* (L. *pes* a foot) are certain contrivances used for modifying the sound of the Piano-forte.

343. There are but two kinds attached to Grand pianos, the *dampner* and the *soft pedal*. When the former is to be used, the word *pedal* or *ped.* is written. Some, if not all the keys of a grand piano-forte command three strings, hence the term *tre corde*, abbreviated t. c., three strings, is often used instead of *ped.* and *una corde*, u. c., one string for the soft pedal, as when the latter is employed the mechanism of the piano is shifted so that the keys operate on one string only.

344. In square pianos the damper pedal is the same as above. The peculiar effects of the soft pedal are produced by introducing a piece of cloth, or similar substance, between the strings and the hammers which strike them, which cause the sound to be muffled.

345. There is no especial word or character to signify when this soft pedal must be used, but *soft pedal*, *piano ped.*, *pedale du jeu ce'leste*, &c., answer very well when its use is desired. This pedal is somewhat a fancy of the moment, and in a large number of instances, so very imperfectly constructed as to be a useless appendage. When it is a success, it is a capable means of producing some pleasing effects, either singly or in combination with the damper pedal.

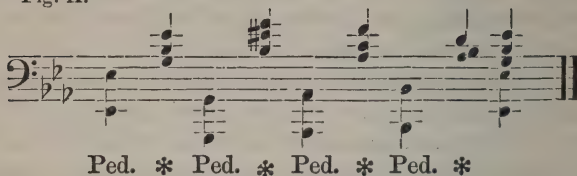
346. Either of these characters * * ⊕ show that the use of the damper pedal must be discontinued, i. e. the foot must be taken off.

347. The SORDINA (L. *surdus* deaf) is a kind of damper used to make fainter the sound of certain instruments, as the violin. The terms CON SORDINI, *con sor.* with the dampers and SENZA SORDINA, *sen sord.*, without them have been used, e. g. in Beethoven's sonata, op. 26.

348. The loud pedal is not a contrivance to increase the power of the tone, or the volume of sound, for it can do no such thing. The great importance of this pedal is to prolong the duration of tones, particularly those of the bass when they are required to sustain harmonies which are progressing in the treble.

349. The pedal must be left, or the foot taken off of it, at every change of harmony, fig. A., excepting, possibly, when its use may serve to connect very high tones, indeed in most pianos the highest strings are not influenced by the damper pedal.

Fig. A.



350. The judicious use of the pedals produces a great variety of agreeable and often indispensable results. They afford timely aid in giving to music much of that finish, or effect which is analagous to the light and shadow of a painting. Every pianist must be skilful in their use.

351. The abuse of the pedals is quite another thing. This is a decided offence against musical sounds. No person of refined taste will load the air with clashing sounds and harsh dissonance.

352. Until the pupil is instructed in the use of the pedals, it will be best to leave them alone. When they are used let it be done without the least observable motion, either immediate or sympathetic. Indeed, it must be the constant aim of every pupil to cultivate easy and graceful movements while at the instrument. The stiff moulded appearance of a person who has been trained and drilled into a perfect automaton may delight the rigid notions of some strict formalist. It is better not to be too close an imitator of the second hand peculiarities of any one. Be graceful, easy, and natural in all your movements, so that it can be said of you, she plays like a lady.

THE MOVEMENT.

- "The music plays, vouchsafe some motion to it."

353. QUICK and SLOW, musically considered, are very indefinite terms, indeed it is almost impossible to find two persons who would agree precisely in their opinions concerning some musical movements, as for example, what degree or rate of motion has the exact medium between quick and slow? It is necessary in music to have absolute time, or such as is complete in itself, and perfectly free and independent of other times.

354 It is easily understood why two half or four quarter notes must be played in the time of a whole note, but it must also be determined how much time, that is what length or duration of time is to be allowed the whole note. The point to be settled is, how fast or how slow shall be the movement or tempo of this piece of music? How fast must the measure notes be counted? What space of time must elapse between them?

355. Many terms are employed to designate the absolute time of a composition, and one of them selected by the composer is written at the beginning of every piece of music, and if in the course of the piece a new or different movement or tempo should be introduced, the term to denote the character of this new tempo is also written at its commencement.

356. The terms for the several times beginning with the slowest are as follows :

I. "For thee a funeral bell shall ring."

GRAVE, (L. *gravis* heavy, depressed, solemn,) this term signifies the slowest grade of movement.

II. "Sober, steadfast, and demure,
All in a robe of darkest grain."

LARGO, (I. broad, wide, large) very slow, but somewhat faster than grave.

III. "Slow, melting strains
— that float upon the air."

LARGHETTO, (diminutive of *largo*) slow, but not so slow as *largo*.

- IV. "Though deep, yet clear; though gentle, yet not dull.
Strong without rage; without o'erflowing full."

ADAGIO, (I. *ad.*, and *agio* leisurely) slowly, leisurely. *Adagio* is also used to mean a peculiar style, and it is applied to compositions which are intended to express; or expected to excite some of the more elevated sentiments.

- V. "Now the rich stream of music winds along,
Deep, majestic, smooth and strong."

ANDANTE, (I. *andare* to go) moderately slow, evenly, without interruption.

The remaining terms indicate a different species of motion from those already mentioned. The movements so far have been characterized by gravity, stateliness, tranquility: the coming terms foretell vitality, animation, spirit, ending in the velocity of *prestissimo*.

- VI. "And gladsome notes my lips can breathe,
Accordant to the measure."

ANDANTINO, (diminutive of *andante*) somewhat faster than *andante*.

- VII. "To brisk notes in cadence beating,
Glance their many twinkling feet."

ALLEGRETTO, (diminutive of *allegro*) lively, cheerful, but not as fast as *allegro*.

- VIII. "Much mirth and no madness,
All good and no badness,
So joyously,
So maidenly."

ALLEGRO, (I. merry, F. light, &c., L. jovial, pleasant) brisk, sprightly, joyful, a quick movement.

- IX. "All, all is racing."

PRESTO, (I. quick, &c.) fast, moving rapidly.

- X. "On and on still frightfully fast."

PRESTISSIMO, very fast, as quick as possible.

357. The movement of a piece is necessarily left in some degree to the discretion of the player, and it is a very common criticism that "the time was taken too slow or too fast," that is measured by the critic's own standard of fast and slow, which is as likely to be wrong as right. The natural disposition of most persons is to hurry the time, and,

"Although she began in Andante,
She finished off in a whirligig bout."

THE METRONOME.

"I wont be made to keep time like a clock."

358. THE METRONOME, (G. *metron* measure, *nomos* a song) invented by *M. Maelzel*, is used to measure time. It is a kind of clock, having a pendulum marked with numbered notches: these figures show the number of "ticks" it will make in a minute, if the bob, which is movable, is placed on this or that particular number. The bob at 60 causes the tick to recur every second, or 60 times in a minute; at 80 it will tick eighty times in a minute, &c. Suppose that the composer wishes to have 80 quarter notes to be played in a minute, he writes at the beginning of the piece *Maelzel Metronome*, or some abbreviation, as m. m., met., &c., and places after it a note, the sign of equality, and the figures 80, thus, m. m. ♩ = 80. The bob is adjusted, to 80, and every "tick" will be exactly the time to be allowed to each quarter note.

359. This machine is useful so far as it fixes the exact tempo of a piece of music. Experience has fully proved that it is of no value as an auxiliary time keeper.

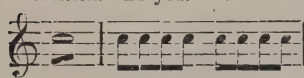
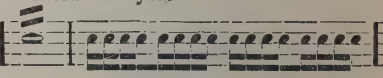
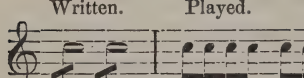
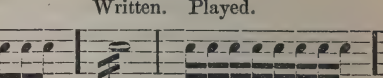
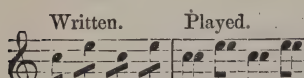

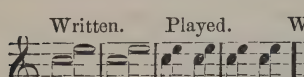
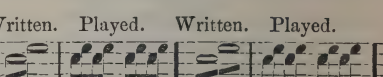
360. Various other contrivances, all some modification of the pendulum,—as ball and string, are used to determine with what degree of motion a piece of music shall be performed.

ABBREVIATIONS. MARKS OF REPETITION.

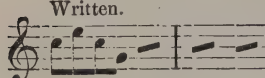
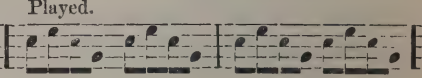
“Neighbour, vocatur nebor,
Neigh, abbreviated ne. This is abhominable.”

361. When notes, measures, or larger portions of a piece of music are to be repeated, certain words, marks or characters are often used as signs of repetition.

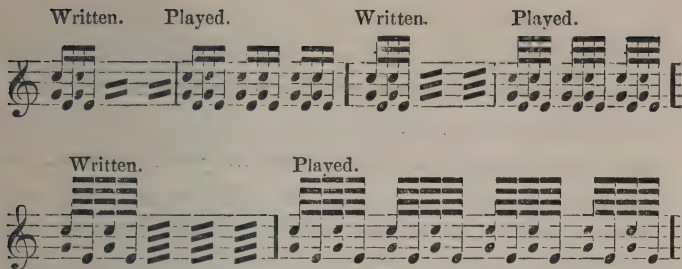
362. A *dash* placed under or over a whole note, or through the stem of a half or quarter note, means that such notes are to be divided into eighth notes. *Two such dashes* into sixteenths, *three*, into thirty-seconds, and *four*, into sixty-fourth notes.

Written. Played.		Written. Played.	
			
Written. Played.		Written. Played.	
			
Written. Played.		Written. Played.	
			
Written. Played.		Written. Played. Written. Played.	
			

363. A DASH placed after a group of *eighth notes* means that they are to be played again, and this as many times as the dash is written.

Written.	Played.
	

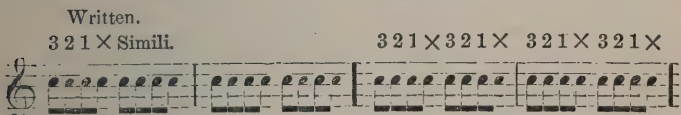
364. If the group is composed of *sixteenth notes*, a *double dash* is written to denote its repetition. A *triple dash* is used for *thirty-second notes*, and one of *four lines* for *sixty-fourths*.



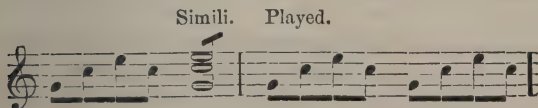
365. A dash thus, — is used to show that a group of any species of notes is to be repeated

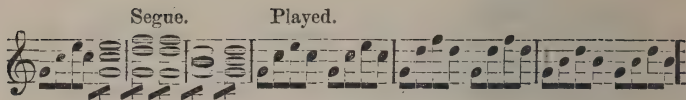


366. When the notes of a passage have the same peculiarity, as for example, when they are in groups and the same fingering is required for each group; the fingering is marked over the first group, and the word *SIMILI* (I. in the same manner) is written over the next, which signifies that all the groups are to be fingered like the model, which is given.

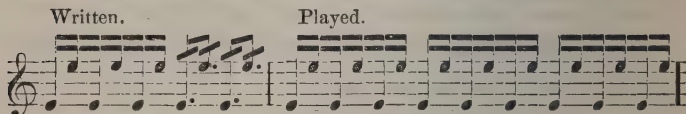


367. The word *Segue* or *Siegue* (I. *Sequire* to follow, to pursue) is sometimes used. It conveys a like meaning with *simili*. These words are also used to denote the repetition of groups of notes having the same formation.

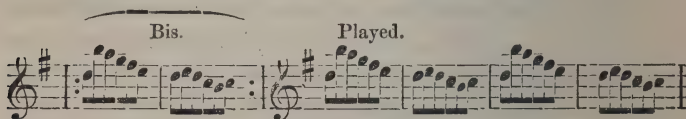




368. Other modes of abbreviation are used, as the \div to denote the repetition of a measure, &c., and the following way of writing certain kinds of notes which are to be repeated.



369. *Bis.* (L. twice) written over a passage, means play it twice over. The bar where such a passage or measure begins, should have dots after it, and the one where it ends, dots before it.



DOUBLE BARS.

370. Besides the bars which are used to divide a piece of music into measures, there are also **DOUBLE BARS**, $\|$ which mark the limits of larger portions or parts, called **STRAINS**. Double bars have nothing to do with the division of music into measures.

371. When the double bar has *dots before it*, thus, $\cdot\|$ they mean that the music is to be repeated from the preceding double bar, or, if there is no double bar before it, then repeat from the beginning of the piece. If the double bar has *dots after it*, or


on the right of it, thus,  It is a sign that the strain following will have to be repeated, and accordingly the next double bar will have dots before, or on the left of it, which means, as just stated, repeat from the preceding double bar.

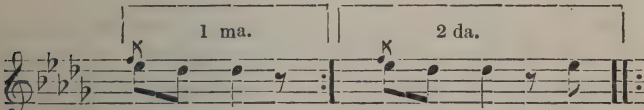
Fig. 46. Repeat from the beginning. Repeat from X. Repeat from Y. Repeat from Z.





X. Y. Z.

FIRST AND SECOND ENDINGS.

372. When a strain is repeated, it is often necessary that the second ending should differ more or less from the first. When such is the case, a distinguishing line is drawn over one or more measures, just preceding the double bar, and *volta prima*, abbreviated 1 ma. (first time,) is written under it. The notes under this line are played the first time. The notes forming the second ending are written immediately after the double bar, a line is drawn over them, and *volta seconda*, 2da., is written against them, which means play these notes the second time, or for the second ending, and omit those marked 1 ma.



DA CAPO. DAL SEGNO.

373. DA CAPO, D. C. (I. *da*, from *capo* the head or beginning.) This term directs the player to return to the beginning of the piece, and play until the word fine, the end, or the pause,  or both the word and the sign  show where the piece ends.

Fine.

374. **DA CAPO SENZA REPLICA**, (I. *replica* repetition) or when you return to the beginning do not repeat the strains, although the dotted double bars require it, &c.

375. **DAL SEGNO**, or **AL SEGNO**, (I. *al* to the, *dal* from *segno* the sign) directs the player to recommence at the sign, S and play until the close of the piece is indicated by Fine, or, C . The character, S is often unaccompanied by any words, but whenever it occurs in a piece of music, it always means that the player must return to the preceding like sign and begin again.

376. **DA CAPO** and **DAL SEGNO** are both used in pieces which do not close at the apparent end. The finale, or last note may occur at the end of any of the strains preceding that which seems to be the last one, merely because it is the last one printed or written.

ARPEGGIO.

“A twanging, harp-like sound.”

377. **ARPEGGIO** (I. *arpa* a harp) is a term only applicable to the manner of playing chords. It signifies that the notes (or tones) forming them, are to be played one by one, beginning with the lowest one, in rapid succession, but with perfect distinctness.

378. The sign is a waved line before a chord, as I, fig. 47, a curve, as II, or a dash through the chord, as III. In I and II, the keys are all held down, and the top note unaccented. In III, it is nearly the reverse, the fingers being removed after the keys are struck, and the top note is accented.

Fig. 47. I.

Written.

Played.

II.

Written.

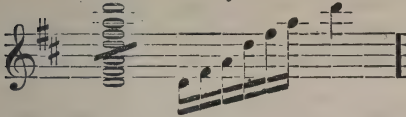
Played.



III.

Written.

Played.



TREMANDO.

“May now perchance both quake and tremble here.”

379. TREMANDO (I. trembling) is applied to *chords*, the notes of which, instead of being struck simultaneously are played somewhat as the name intimates, that is with a trembling hand, or in a trembling manner. The strength of the sound is constantly varied, either increased or diminished, thus producing tones *undulating* in their character.

380. TREMOLO (trembling) applies more particularly to single notes and octaves; but this term is often used to mean the general shaking of the tones of a chord.

381. VIBRATO (to quiver) and ROLLO, after the manner of rolling the drum; are with *tremando* and *tremolo* species of the genus *trillo*.

Tremando.

Written.

Played.

Written.

Played.



Tremolo. Simili.



TRILL OR SHAKE.

"It's the cold that makes him shiver,
And when the fit was on him I did mark
How he did shake."

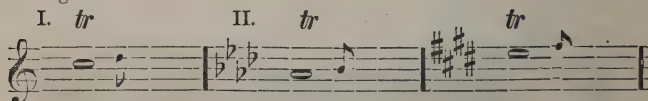
382. THE TRILL (I. *trillo*) or SHAKE, marked *tr* is one of the most elegant embellishments of music.

383. To *trill* is to play two tones, first one then the other, very rapidly or in quick succession, and in exactly equal time, as they have equal value with one another.

384. The trill is made with the *principal note*, over which the sign *tr* is placed, and the *auxiliary note*, which is not put down in the music, but is always the note situated *one degree above the principal*. If A is the principal, B is the auxiliary note; if B is the principal note, C is the auxiliary, and so in like manner with the other notes.

385. The auxiliary note being governed by the signature, may be either a major or a minor second above the principal. Thus in I, fig. 48, the principal tone is \bar{c} and the auxiliary is d. In II, the principal tone is \bar{a} flat, and the auxiliary b flat. In III, \bar{e} is the principal, and \bar{f} sharp the auxiliary.

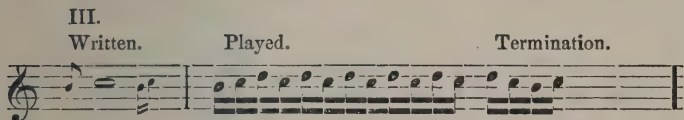
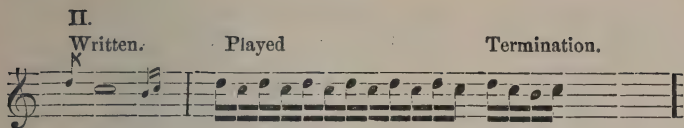
Fig. 48.



386. The trill is always commenced *with the principal note*, unless it is written otherwise. It is sometimes commenced with the auxiliary note, as in II, fig. 49; or a note below the principal may be used to begin with, as in III, 49.

Fig. 49.

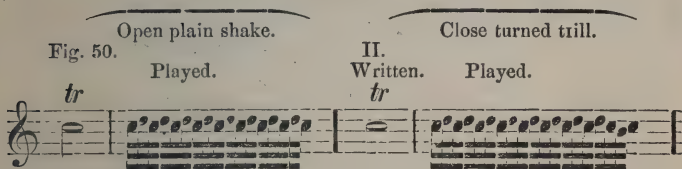




387. A trill is said to be *terminated* when it is finished or closed in the same manner as in the above examples.

388. A trill played moderately quick, the tones quite distinct, and closed without a termination, is called an *open plain trill*. If it is terminated it is called an *open turned* or *terminated trill*, fig. 50, I.

389. If the alternations of the tones of a trill are very rapid, and it is closed without a termination, it is a *close plain trill*, and if terminated, a *close turned*, or *terminated trill*.



390. Should taste, or fancy, dictate or suggest a termination different from the regular ones, as in I, II, and III, fig. 49 It is written out in full, as in II, III, and IV, fig. 51 All the conclusions are played in the same time as the other notes of the trill, and are to be closely joined to the principal note.

391. When trills are preceded by two or more grace notes, they are called prepared trills. See V, VI, VII.

Fig. 51.

I. Proper II.
termination.

III.

IV.



392. When the note *next* to the principal note *descends*, no termination is required, fig. 52. Therefore, in a diatonic scale descending, all the notes of which are trilled, such passages being termed chain trills, no termination is allowed the trill, in order that the beginning of each one of them may be more striking and decided, fig. 53.

Fig. 52.

Written.

Played.



Fig. 53.

Written.

Played.

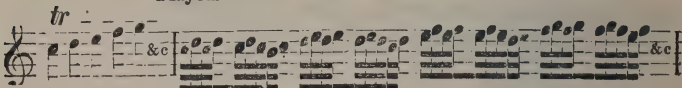


Fig. 53, continued.



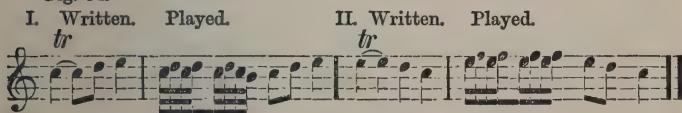
393. Ascending chain trills are terminated.

Played.



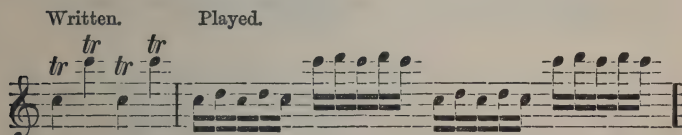
394. When the principal note is tied, and the next note after it ascends, the trill is terminated, I, fig. 54; but if the next note after the tied note descends, no termination is required, II, fig. 54.

Fig. 54.



395. This mark \sim over a note, signifies that it is to be the principal note in a trill not terminated.

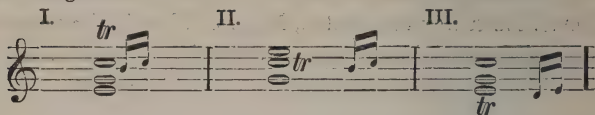
396. when *tr* is placed over successive notes which are separated by wide intervals, as octaves, no termination is required, particularly if the time allowed for the trill should be very brief. Such trills are usually played as follows :



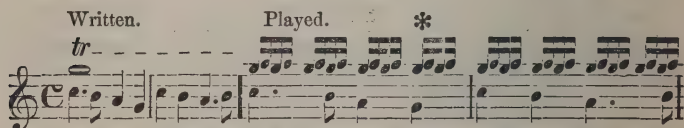
397. The trill is sometimes marked *ritardando*, or *rit.* \rhd This is the case particularly at the conclusion of a part, which is to be succeeded by another part different in style, tempo, or some striking peculiarity. When the trilled note ends a *solo* (I. alone) to be followed by *tutti*, (I. all) it is usually played in a ritarded manner, the better to ensure a simultaneous coming in of all the parts, or instruments.

398. One of the tones of a chord may be marked *tr* while the others are unaffected by it. This trilled note may be one of the higher, lower, or middle notes of a chord, the situation of the sign determining which one it is, I, fig. 55, the principal tonic is \bar{c} , in II, \bar{c} , and in III, \bar{c} .

Fig. 55.



399. A trilled accompaniment is often used for entire melodies, both trill and air (tune) being played with the same hand. In such cases the trill is performed in a perfectly smooth and uninterrupted manner, and the notes of the melody are played in strict time, just as they would be performed if the trill was absent. If a note of the tune should be so far off as to make it impossible to play it along with the trill, that note of the trill with which it should be played may be omitted; but the next note of the trill must not be affected by this compromise, and must succeed the same as if the preceding one had been played: thus, at * in the following figure, the \bar{g} of the trill can be omitted, but the next note \bar{a} must follow in regular time.



400. The following trills partake more of the style of the tremolo, and must be played somewhat like it. The quarter notes, \bar{c} , \bar{b} , \bar{a} , \bar{b} , I, fig. 56, are to be played with; and as often as the principal note of the trill. A similar peculiarity will be observed in the other examples.

Fig. 56.

I. Written. Played.



II. Written. Played.

III. Written. Played.

IV. Written. Played.

V. Written. Played.

401. DOUBLE TRILLS, or trills on two principal notes for one hand, are treated in all respects like the trill. The principal notes are a third or a sixth apart, fig. 57.

Fig. 57.

I. Written. Played. II. Written. Played.

APPOGGIATURA.

“Swift as the sparkle of a glancing star.”

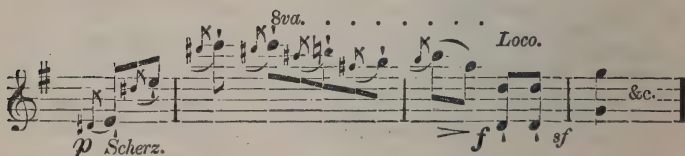
402. The APPOGGIATURA (I. *appoggiare* to lean upon) sometimes called FORE-NOTE, in contra distinction to the *after-note*, or GRACE-NOTE, to express the purpose for which it is used, is a

note much smaller in size than the ordinary ones, and has a dash through the angle formed by the stem and hook.

403. It has *no value of its own*, and is not regarded in the divisions of the measure; the modicum of time required for its execution being taken from the large note before which it is placed.

404. It is *unaccented*, and must be smoothly connected with the large note following it, which is accented.

405. They are represented in notes usually of a less denomination than those before which they are placed, but this is not material. The following example from a modern composer is well loaded with grace notes, and other musical characters and words.



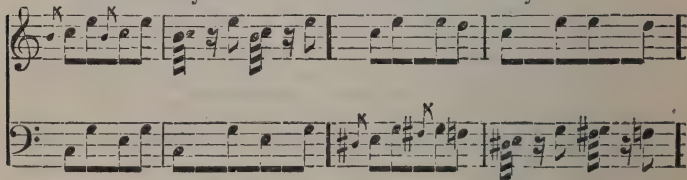
406. If two or more grace notes are written before a note they are treated in all respects like a single one. They have no time or value of their own, but borrow or take all which they require from the large note after them.

407. Grace notes are always played with that note of the accompaniment, which occupies the same position in the measure as the note before which they are placed, fig. 58, I, II, III.

Fig. 58.

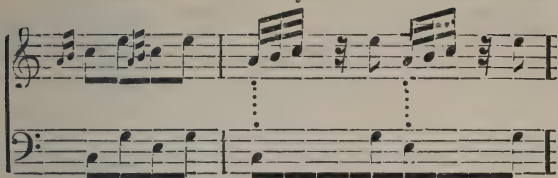
I. Written. Played.

II. Written. Played.



III. Written.

Played.



LONG APPOGGIATURA.

“Your movements sped with due deliberation.”

408. There is another kind of grace note called the *long appoggiatura*. It receives half the value of the note before which it is placed.

409. It is represented by a note (small size) of half the denominate length of the large note before which it is placed, fig. 59. The dash through the stem is omitted, and this sort of grace note is accented.

410. If the *long appoggiatura* is placed before a dotted note, it takes half the aggregate value of the note and dot.

411. When placed before a double dotted note, it so nearly equals it in value, that the same length is allowed it, and the large note is brought in with the first dot, III, fig. 59.

412. It must always be played with, and never before that note of the accompaniment which corresponds in metrical position with the large note before which it is placed.

Fig. 59.

I.

II.

III.

Written. Played.

Written. Played. or

Written. Played.

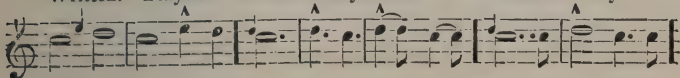
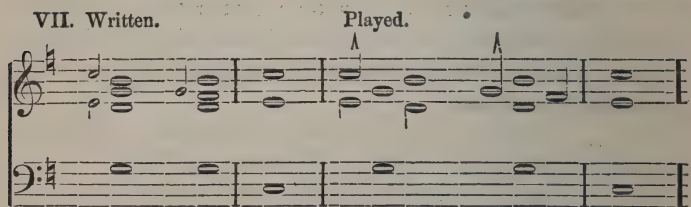
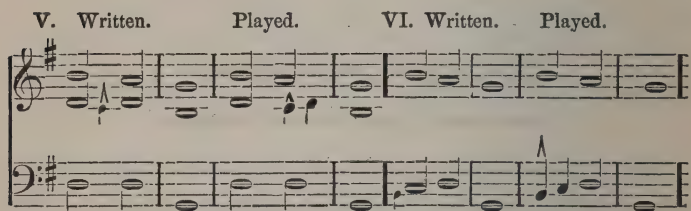
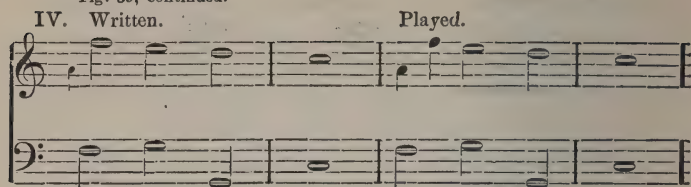


Fig. 59, continued.



GROPPO. GRUPPO. GRUPETTO. TURN

“She’s apt to learn, and thankful for good turns.”

413. The **TURN**, or either of the above names which signify a group or knot, marked ∞ is an embellishment formed on three tones, I, *the principal*, or the note over which the sign is written. II, the note situated *one degree above* the principal. III, the note *one degree below* the principal.

414. The *accessory* or *helping notes* are, of course, governed by the signature, and therefore may be either a major or minor second above and below the principal, II, fig. 60.

415. The *lower accessory note* is often played a minor second (half degree) below the principal, even though the signature require it to be a major second, IV, &c.

416. When a turn is accompanied by any accidentals (\sharp \flat \natural) they are marked over the sign, IV, V, &c.

417. A dash through the sign ∞ denotes that the lower note is to be sharpened, VIII.

Fig. 60.

I. Written. Played. II. W. P. III. W. P. IV. W. P.

V. W. P. VI. W. P. VII. W. P. VIII. W. P.

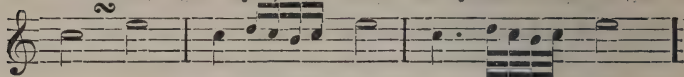
The turn is played with the notes of the accompaniment as in the following example.

Written. Played.

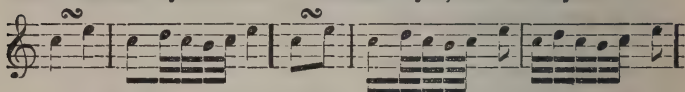
418. A turn when placed between two notes, consists of four tones, fig. 61, which are treated as if they were notes of the measure, and they have, of course, a relative time or value with the regular notes. They take or borrow the time necessary for their performance from the note before them, are played lightly, and never faster than the movement of the piece demands.

Fig. 61.

I. Written. Played, or Played.



II. Written. Played. III. Written. Played, or Played.



419. The turn is sometimes placed over a dot after a note (a dotted note.) In such cases the notes of the turn are so distributed that the last one may be gracefully joined to the next regular note, which must be distinctly heard.

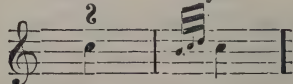
Written. Played. or Played.



420. The *inverted turn* 2, or an inversion of the notes of the turn, beginning with the lower instead of the upper accessory note, is governed by the same rules as the turn. This species of turn, when used, is generally written out in full; indeed, it is now quite customary to write out all the varieties of the turn, &c., using the small sized notes for this purpose.

Inverted Turn.

Written. Played.



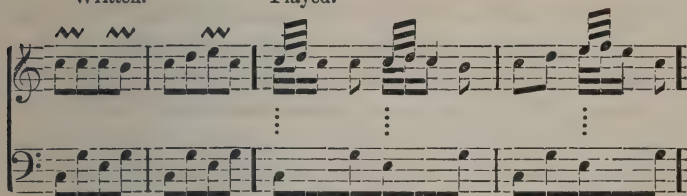
421. THE MORDENT (I. or L. to bite) expressed by this character, \wedge is so closely allied to the appoggiatura, that it is treated like that embellishment in all respects. Fig. 62 gives a sufficiently comprehensive example of the mordent. Its name

is suggestive of the manner in which it must be played, viz., sharp, biting, distinct, as rapidly as possible, and without interfering with the regular connection of the constituent notes.

Fig. 62.

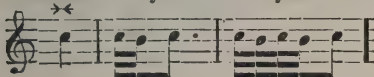
Written.

Played.



422. THE PINCÉ (F. pinch) sign $\rightarrow\leftarrow$ is a species of the mordent. The principal note over which it is marked is trilled with the note a degree below it, taking care to keep the tone of the essential note conspicuous.

Written. Played. or Played.



C A D E N Z A .

"Here, Don Quixote said with a loud voice. Boy, boy, leave your curves and transversals. Master Peter, also, from behind, said. Boy, none of your flourishes, sing your song plain, and seek not for counterpoints (cadences?) for they usually crack the strings."

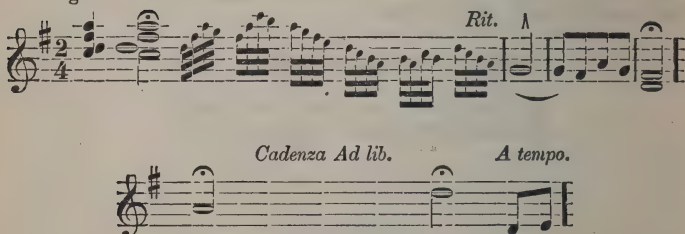
423. CADENCE (F.) CADENZA (I.) is a kind of embellishment used to close a movement, (i. e., any strain or part having the same measure of time; hence a change of time is a change of movement) or to end a piece. It is, however, used in other places than those mentioned, e. g., to begin a piece.

424. The cadence is either written out in full, in small size notes, or the pause, \frown and *Cadenza*, *cadenza ad lib*, &c., are written, which leaves the style, &c., of it entirely at the taste and

discretion of the player. If it is marked *Ad lib*, he is not obliged to introduce any cadence; but even then he is at perfect liberty to range among the keys and worry them at pleasure. All that is required of him is, that starting from \bar{a} (II, fig. 63) he will sooner or later arrive safely on \bar{d} . His musical Pegasus may take him past the "Bell of Edmonton to Ware," in spite of the "Stop, stop, we are tired" of his friends. A novice who undertakes to introduce an extemporaneous cadence, should aim at neatness and simple elegance, rather than a wild superfluity of sounds. The following example of a cadence is no better, no worse than thousands of others; it merely has the merit of brevity, long ones are,

"Sometimes apt,
Although melodious, to fatigue the ear."

Fig. 63. *Cadenza.*



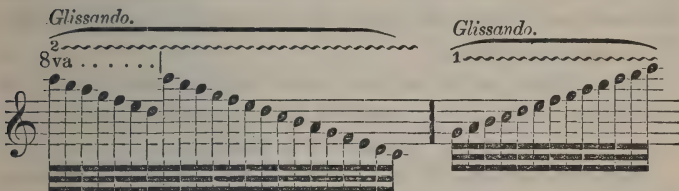
Cadenza a piacere is generally written when the performer can exercise his pleasure, and either play or omit it. *Cadenza Ad lib.* refers more particularly to the time or movement of the cadence, which it leaves with the taste, &c., of the player.

GLISSANDO.

"Slipperer in sliding than is an eel's tail,
Hard to obtain, once gotten never geason."

425. **GLISSANDO** (F. *glisser* to glide) is a term applicable to passages which may be played exclusively on the white keys.

426. This trick, for it can hardly be called an ornament, is performed by drawing the finger or finger nail lightly over the surface of the keys, producing the tones in a smooth, connected manner, gliding (gently, without tumult) as it were, from one to another.



427. The notes of the glissando can be written and played in thirds, sixths, octaves, and even chords. The chief art in playing them is, to oppose the nails of the fingers, and the edge of the thumb as much as possible to the keys.

B R A V U R A .

“ In spite of Spanish Bravado.”

428. **BRAVURA** (Spanish, a boasting) when affixed to a piece of music as ‘*Galop di bravura*,’ &c., implies that it contains bold, sparkling, showy passages ; that different tricks of fingering will be required, and that nothing short of the most practised sleight of hand can successfully perform it.

429. A **BRAVO**, fem. **BRAVA** (I. Bully, brag, an assassin, &c.) is one who can play a bravura, or perform in bravura style.

“ It is a question, however, whether the style of much of the music now in vogue, does not prove rather a degeneracy than a desirable refinement of musical taste. Music is a language of Nature, intelligible at once to all susceptible minds, but modern art is attempting to make of it an artificial and conventional language in which there may be fashion and change. These considerations may account in part for the insensibility of so many highly endowed

persons to what is called excellent music. Some of the tricks on the voice and on instruments, at present so common, are to natural or graceful music what tumbling and rope-dancing are to natural and graceful gesture ; and when we hear noted professors avow their inability to sing a simple ballad, or to play an unadorned melody, must we not conclude that the natural sense of music has left them, as the relish for simple but the most invigorating fare has left the morbid epicure."

Not to profess an enthusiastic admiration for much of the now fashionable music, is to be annoyed with some smart remark, quite possibly "The man that hath no music, &c."

Suppose a plain melody like 'Sweet Home,' is played or sung with natural taste and feeling ; and who will not be more or less affected by hearing it ?

Who has not seen scores of strong men, men unaccustomed to, and unacquainted with the refinements of society, moved to tears while listening to the touching strains of some simple ballad ? Music that can produce such effects is indeed the gushing from the undefiled

" Well of music, clear and deep,"

and needs not the meretricious aid of ornament to increase its loveliness.

But overwhelm a melody with embellishments and accompaniments, until it is barely possible for the most practised ear to follow the theme, and what can a person not professedly musical hear, but a mass of unmeaning and uninteresting sounds.

Those who quote the 'poet of nature,' must bear in mind that he had reference to natural, not artificial music. His music was of that kind, "whose golden touch could soften." "Music such as charmeth sleep," "uttering such dulcet and harmonious breath," "like the sweet south, that breathes upon a bank of violets," &c., &c. His retort to those who would force all men up or down to their standard of excellent music, i. e., excellent, fashionable music, is rather striking.

“Preposterous Ass! that never read so far,
To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies, or his usual pain.”

It should be the constant aim of all piano-forte pupils to produce not a great quantity, but a good quality of tone. Any person can thump noise out of an instrument: nothing but the finest quality of tone which it can give, should satisfy the student.

Of course, every possible care must be taken to develop the power and resources of the fingers, so that not only every requisite shade of touch, but also the fingering, for the most rapid or difficult passages may always be at command.

FINGERING.

“My lute and string may not deny,
But as I strike they must obey.”

430. Fingering includes all the manual part of piano-forte playing. To be able to play a certain class of pieces, such as most of the popular melodies of the day, requires but a limited knowledge and practice of fingering. But to perform the classic works of Beethoven, Mozart, Handel, &c., or to master the immense difficulties heaped together in some modern compositions, the fingers must be trained to the greatest perfection.

431. The fingering is shown by figures placed above the notes. In the following figure (I, 63) 1 means the thumb, 2 the pointer, 3 the middle, 4 the ring, and 5 the little finger.

Another way of writing the fingering, is to use this character, X for the thumb, 1 for the pointer, 2 for the middle, 3 for the ring, and 4 for the little finger, (II, fig. 63.)

Fig. 63.

I.	German fingering.	II.	English fingering.
	1 2 3 4 5		X 1 2 3 4

432. It will be well for the pupil to acquire equal readiness with both of the above ways of marking the fingers. The very little trouble and pains necessary to do so being vastly more than compensated for by the advantage derived from its acquisition.

433. To command fingering suitable for any passage is the aim and end of all practising, for after this nothing is necessary but to keep what you have acquired.

An abundance of exercises has been written by eminent teachers, and there is probably not a peculiarity of fingering that has not a special etude to render its acquirements comparatively easy.

With such works as Clementi's, Cramer's, and Czerny's, not to mention the innumerable studies of more or less merit by musicians of every grade in the art, there surely can be no want for etudes, general or special in their character.

As regards methods, or books of instruction, it need only be said that truly great works by great teachers may be easily obtained.

It is only by a careful and continued study of such methods, and such standard etudes, that the pupil must expect to acquire a correct and thorough knowledge of fingering.

It is utterly impossible to lay down a set of rules on fingering, that would be worthy of much attention; 'tis true that quite a formidable looking code of laws for fingering might be written down, but a single hour's practical instruction on the key-board would be worth them all.

The scales, runs in double notes, chords, and runs from chords, &c., have for the most part natural and fundamental fingering. When they are studied and played, the proper fingering is best acquired, more readily understood, and more apt to be remembered.

434. The easiest, simplest, as well as the most natural fingering that can be imagined, is when the fingers follow one another, from the thumb to the little finger, and back again, the hands remaining in one position, and each finger having a particular key to strike. Simple as all this may be, the most important results are obtained, by practising the fingers, the hand being held in the same position.

435. The regular and equal movement of the fingers, commonly called the *five-finger-exercises*, is eminently useful ; —

I. For acquiring a correct position of the hands.

II. To learn to strike the keys by the strength and motion obtained from the joints of the fingers.

III. To allow a free motion to the wrist, i. e., to keep the wrist limber.

IV. To render the hands and fingers independent of each other.

V. To practice each finger the greatest possible amount in the least possible time, &c., &c.

436. All music must be fingered either,

I. With the hand in one and the same position, each finger striking the key which naturally or orderly is under it.

II. By contraction or omission, as for example, to use the \times , 2, 3, and 4th fingers to strike successive keys, thus contracting the 2d, or omitting the 1st finger.

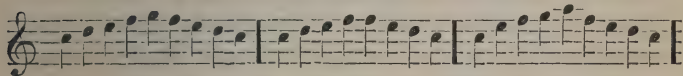
III. By extension or stretching, e. g., to strike the keys, c, e, f, g, a, with the \times , 1, 2, 3, 4, fingers, thus extending or stretching the first finger.

IV. By exchanging one finger for another, as to strike a key twice, first with one finger then with another.

V. By passing the fingers over or under one another, as is practised in the scales.

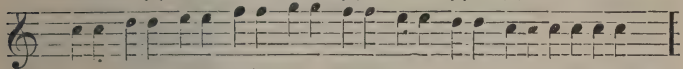
I. Hand in one position. II. By Contraction. III. By Extension.

\times 1 2 3 4 3 2 1 \times \times 2 3 4 4 2 1 \times \times 1 2 3 4 3 2 1 \times



IV. By Exchanging.

1 \times 1 \times 1 \times 1 \times 2 1 \times 1 \times 1 \times 1 \times 1 3 2 1 \times



V. By passing the fingers over or under.

\times 1 2 \times 1 \times 2 1 \times 3 2 1 \times 2 1 \times



give much concern, as ample experience has proved that such persons never had any music worth speaking of to give up. There may be an occasional exception to this, but certainly not a greater number or proportion than is comprehended under any general rule.

It is by no means uncommon to find young ladies who play pieces which they learned with the assistance of a teacher, in correct style, and often with decided excellence, but they are, nevertheless, so lamentably ignorant of the rudiments of music, as to be unable to learn a new piece without assistance.

The morbid desire on the part of parents, and often for a sufficient reason (tuition fees) seconded by the teacher, that a child shall be able, after a few month's instruction, to play some showy folly of the moment, to the neglect of vital matters, is one of the unfailing stumbling-blocks in the way of a musical education.

The proper course to be pursued in music cannot differ materially from that employed in some other studies, as for example, mathematics. No teacher so dishonest, no parent so foolish as to advance or desire the advancement of a child from a rule in Arithmetic, until the principles of that rule, the terms employed, &c., are thoroughly understood, and put in successful operation or practice. Are the multiplication and other tables merely glanced at, or is their perfect acquirement considered of prime importance?

But in spite of the admitted importance, the absolute necessity of a complete comprehension of the principles of any other study before it can be profitably pursued, some children are supposed to be able to find instinctively, or dispense altogether with those belonging to their musical education; as certainly no pains are taken to see that they are informed on the subject, what must reasonably be expected from a child thus managed?

A thorough knowledge of the rudiments or *principles* (L chief, highest in importance, essential) of music, a method or instruction book of undoubted excellence, progressive exercises, or etudes and proper pieces selected by the conscientious teacher, and then what is also indispensable, diligence, including regular and systematic

practice on the part of the pupil, and we will not so often be pained by the remark,

“I have given up my music.”

In schools, the time allowed for practice is necessarily limited. One or two hours a day is all that can be allowed each pupil, without interfering materially with her other studies. In all schools, a certain proportion of pupils is found, who very often do not diligently make use of even this short space of time.


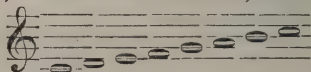
One thing is certain, the possession of a fair degree of skill in music, will most amply and generously repay the little real trouble of its acquisition, and to smooth the way over the first steps in music, is alone the intention of this book.

QUESTIONS.

In the derivations, G. stands for Greek; L., Latin; I, Italian; S., or Sax., Saxon; W., Welsh. Consult an Italian, French, or English Dictionary for any term the meaning of which is not given in this work. These questions by no means exhaust the subject under consideration. Much is left to, and much expected from, the skilful teacher.

NOTE.—The figures before the following questions refer the learner to preceding sections with corresponding figures.

1. How is music divided?
2. What is theory?
3. What is practical music?
4. Illustrate theory and practice.
5. What is sound?
6. Explain the meaning of noise
7. What is a musical sound?
8. What is a tone?
9. Repeat the remarks concerning tones.
10. What properties do tones possess?
11. Have all tones the same pitch?
12. Describe the difference in tones.
13. Which key of the piano-forte produces the deepest tone?
14. What kind of tone do long and thick wires produce? What science treats of sounds?
15. What are notes?
16. What is the difference between tones and notes?
17. What kind of a character is used for notes?
18. What is meant by notation?
19. Explain the relation of notes and keys.
21. How is the pitch of tones represented? What is said of instruments having but one tone?
22. What of the tone elicited by a key of the piano-forte? What must every tone have? Every note?
23. How many notes can be located by means of one line?
24. What objection, &c., to using a great number of lines? How many lines are used?
25. What is a staff?
26. How are the lines numbered?

27. How many tones can be represented by five lines ?
28. Is the staff capable of locating all the tones of the piano-forte ? How are the other tones located ?
29. How are the L L named ?
30. What is a degree ?
31. Mention another meaning of this term.
33. How are the notes named ?
34. What is a clef ?
35. Its use ?
36. Has it other properties ?
37. How many clefs are used in piano-forte music ? Their names, &c. ?
38. How are the names of the degrees of the staff determined ?
39. Explain i. ii. (fig. 1).
40. For which tones is the treble clef used ?
41. Where is the bass clef placed ?
42. What kind of tones are those represented by the bass clef ?
43. What is a brace ? Which hand plays the treble ? Exception.
44. How is the influence of a clef cancelled ?
45. Treble notes, question until perfect.
46. Bass notes, question until perfect.
47. Describe the keys of the piano-forte.
48. How are the keys distinguished ? How are the black keys arranged ? Mention the white key on the left, on the right, and in the middle of the group of two black keys.
49. If the name of one of the keys is known, how may the names of the others be ascertained ?
50. Explain.
51. What is an octave ? (An octave is either, first, a tone eight degrees above or below another tone ; e. g. \bar{c} is an octave above \bar{c} . Second, all the tones from one letter to the same letter occurring first above or below it, as from A to A, B to B, &c. A pupil plays an octave when she strikes  she plays an octave, i. e. the tones of an octave, when she strikes in succession 

52. What is the key-board ?
53. Explain the relation of notes and tones.
54. Can the same key be used for notes situate on different degrees of the same staff ?
55. Requires the assistance of the teacher.
62. How are very high or low tones mostly written ?
63. What is the effect of dots after 8va ?
64. When is loco used ?
65. Is loco ever omitted ?
66. Is loco placed over single notes ?
67. What is the meaning of ottava bassa ?
68. Questions ad libitum.
69. Describe the key-board.
70. Is "strike C" a definite request ?
71. Is there any method of designating tones ? Which is the counter

octave? Point it out on the key-board. Which is the great octave? Locate it on the key-board. The small octave? The once marked, &c.?

72. Describe another method of designating the tones of the several octaves. Strike A A a a, &c.

73. State the importance of time.

74. What is necessary?

75. Is the art of keeping time difficult to acquire?

76. Is time universally observed?

77. What is all that is necessary to know in order to play the tones in their proper pitch? Is other knowledge necessary in order to play them in the right time?

78. What is meant by the relative length of notes?

79. What constitutes a long tone?

80. Can very long tones of even power be produced on the piano-forte? Why? (The sound of a piano-forte is loudest the instant it is heard.)

81. Explain Fig. 8.

82. How could the length of tones be represented?

83. What do notes indicate?

84. How is the pitch and length of a tone shown?

85. How many kinds of notes in general use? Name and describe the first mentioned. The II., III., IV., V., VI., VII.

86. Are there notes of any other denomination used?

87. Repeat Table I., II., III., &c.

88. Are the notes known by other names than whole, half, &c.? What is the whole note often called? The half? The quarter, &c.?

89. What objections to the names semibreve, &c.?

90. Questions ad libitum.

91. How are the notes having one or more hooks often written?

92. What of the notes having two stems?

93. What are rests?

94. How many kinds are they? Describe the whole, half, quarter, &c., rests.

95. Draw a modern quarter rest on the blackboard.

96. How are rests of two and four measures formed?

97. How is a rest of many measures indicated?

98. How is the whole rest constantly used?

99. How is a rest of several measures counted? Mention the observations on rests.

100. What effect has a dot placed after a note? Repeat the table of dotted notes.

101. What effect has two dots placed after a note? Repeat the table of double-dotted notes.

102. Mention the effect of three dots after a note. Repeat the table of triple-dotted notes.

103. What is the effect of dots after rests?

104. What is the tie and its use?

105. How are tied notes played? Explain Fig. 2.

106. What are syncopated tones?

107. Explain ii. (fig. 12); i. (fig. 13).

108. Explain ii. (fig. 13). Are syncopated notes accented?

109. How are notes divisible, &c.?

110. How are notes having only a third of the value of the next greater denomination written or distinguished?

111. What is a triplet? Repeat the table of triplets.

115. When is the figure 3 sometimes omitted?
116. Can rests, &c., be employed in forming a triplet?
117. Illustrate (on piano-forte) i., ii., iii., iv. (fig. 16). (Any suitable example other than those given can be used for these and all other subjects requiring practical illustration. Free use must always be made of the blackboard and piano-forte.)
118. What is the value of each note in a triplet of half-notes (one-third of a whole note)?
119. State the relative value of each note in a triplet of quarter-notes. Why? If sixths are written against quarter-notes, what time is allowed each kind?
120. Mention the proportion which the notes, when members of a triplet, bear to the whole note.
- 121, 122. Practical.
123. What is a sextolet? How is it to be regarded?
124. Mention some other species of the genus triplet.
125. State the value of some of the regular notes when they are members of a novolet.
126. What are the values of the notes of a duodecelet?
127. Is any other irregular valuation given to notes?
131. How is every piece of music divided?
132. What are bars?
133. Explain the use of signs or figures at the beginning of every piece of music.
134. How may the measures be divided and sub-divided?
135. What is meant by the term "beating time"?
136. What difference is observed among the beats?
137. Explain the meaning of accent.
138. What is the measure note?
140. How does it effect this?
141. Mention the use of the time signature.
142. Explain the intent of the denominator.
143. Illustrate the beats.
144. Is the length of the interval between the beats in the same species of time always uniform?
145. What is meant by keeping time?
146. State the necessary rules to be observed when counting.
148. Mention how the number of parts in each measure of a piece of music is indicated.
149. What are even times?
150. What are uneven times?
151. Explain 2-2 time. Play an example.
152. Explain 2-4 time. Play an example.
153. When is it convenient to change the measure-note?
154. Are accents sometimes felt, but not indicated?
155. Explain 3-2 time. Play an example.
156. Explain 3-4 time. " " "
157. Explain 3-8 time. " " "
159. When is it convenient to have but one beat in each measure?
160. How is common time indicated?
161. Explain the change produced in the example of 2-4 time (fig. 21, section 152), by removing certain bars.
162. Define common time.
163. When two accents occur in a measure, how are they treated?

164. Define 6-8 time.
165. How many accents in each measure of 6-8 time?
166. What is 12-8 time?
167. Mention where the accents occur in 12-8 time.
168. What is 9-8 time?
169. State where the accents occur.
170. Define 6-4 time. State what other species of compound time this might be, &c. Suppose 6-4 to be another way of writing 3-2 time, then what will be the effect on the accents of each measure? Illustrate figure.
172. Enumerate the particulars of allabreve time.
173. What is said concerning 2-1 time?
174. On which particular beat of the measure does a piece commence? Illustrate.
175. What of the nicety of the old masters?
176. State the remarks on time; also what is and what is not required of a beginner in music.
177. *Ad libitum*.
179. Mention the remarks on mechanical time-keepers.
180. For what purpose is *and* used?
181. Mention the cases in which *and* may probably be used without injury to the beginner.
182. *Ad libitum*.
184. What is an interval?
185. Mention the manner of counting or computing them.
186. What is unison?
187. Give an example of a prime, second, third, &c.
188. What is a chord?
189. Are all intervals of the same numerical name equal to one another?
190. Enumerate the large and small seconds found in the series of natural tones.
191. Which keys represent the order of these large and small intervals?
192. Explain Fig. 27.
193. What is a diatonic scale?
194. State why it is so called.
195. How far may a scale be extended?
196. What is the tonic or key-note?
197. Where do the half-steps occur in this scale?
198. Mention the similarity between the arrangement of the keys, and the succession of the tones in the scale of C major.
199. What is necessary if any key but C is used for a tonic?
200. What if all the intervals were equal?
201. Why do certain tones sound too high or too low if a piece of music is transposed (i.e., changing the key-note, and playing one or more degrees higher or lower)?
202. Explain and play i. and ii. Fig. 28.
203. Mention the effect produced by the \sharp .
204. Where is the sharp of any key found?
205. What is said of the keys B and E?
206. Explain the effect of a \sharp placed before \bar{f} ii. Fig. 28.
207. Why is the major scale so named?
208. What of the third of the minor scale?
209. Explain i. and ii. Fig. 30.
210. State the effect of a flat.

211. Explain how the steps and half-steps may be restored to their normal position in ii. Fig. 30.

212. Which of the keys (or their tones) have a fixed position on the staff?

213. What of the names of the black keys.

214. What is the effect of a \sharp before F?

215. State the effect of a \flat before G. Give the different names of the five black keys.

216. Explain how E, F, B, and C are sharpened or flattened.

217. What is the power of the natural?

218. Does the \sharp or \flat change the name of the note it precedes?

219. What is the intent of the \times ?

220. When is the \times used?

221. What is the effect of the $\flat\flat$?

222. Explain the power of the $\sharp\sharp$.

223. Ad libitum on Fig. 31.

224. Mention the notes most frequently doubly sharpened or flattened. (The order of the double sharps is the same as that of the sharps; viz., $\times F \times C \times G \times D$, &c.: and, as would be inferred, the order of double flats is $\flat\flat B \flat\flat E \flat\flat A \flat\flat D$, &c.)

225. What is the signature of a piece of music, &c.?

226. Mention the influence of the \sharp and \flat in the signature.

227. If there is but one sharp in the signature, where is it located? Its effect? If two sharps? Three sharps? Four, &c.? One flat? Two flats, &c.?

228. How is a \sharp or \flat removed from the signature?

229. Can the signature be changed during the course of a piece?

230. What are accidental \sharp 's \flat 's or \natural 's?

231. How in the case of ties or binds? State how the influence of an accidental sharp or flat is removed.

232. Repeat the remarks concerning the intervals already mentioned.

233. Mention examples of the different kinds of seconds.

234. Give examples of different sized thirds.

235. How are these different sized intervals named?

236. Can large intervals be made yet larger?

237. Can small intervals be still further diminished?

238. How can a large interval be changed to one of another kind?

239. How can the number, &c., of steps and half-steps be exactly shown? Would the result be the same if any white key but C was taken for a tonic or fundamental tone?

240. How are major intervals changed to minor?

241. What of the octave?

242. State the difference between a major and a superfluous interval.

243. Mention the particulars concerning diminished intervals.

244. Repeat the remarks on the second, third, &c.

245. What are diatonic and chromatic semitones?

246. What is a minor half-step?

247. What are major half-steps?

248. What is unison?

249. How are intervals counted?

250. State what is said about the prime.
251. Mention the different kinds of seconds.
252. Describe the different thirds mentioned.
253. Name the fourths.
254. Mention the fifths.
255. Enumerate the sixths.
256. Describe the sevenths.
257. What is said about the octave ?
258. Mention some of the larger intervals.
259. Explain why the ninth place has the same name as the second, the tenth as the third, &c. What is the use of these greater names ?
260. What is meant by inversion ?
261. Why cannot primes be inverted ?
262. Mention the particulars connected with the inversion of the larger intervals.
264. Repeat table of inversions.
265. Are all species of intervals capable of inversion ? Repeat Tables I., II., III., &c. Questions ad libitum.
266. How are the key-notes for other scales obtained ? Mention the key-notes, sharps in the signature, &c. Fig. 33.
268. Why is the key-note of the scale D, Fig. 33, not taken a fifth above G ?
269. In forming a scale on the fifth of C, which degree of C will it be necessary to sharp to suit the new scale ? Repeat rule.
270. What is the order of the sharps ?
271. Can \sharp C occur alone in the signature ?
272. Questions ad libitum.
273. If the 4th of C is taken for a tonic, what will be necessary ?
274. Explain how the key-notes of major scales, with flats in the signature, are found. Mention the different key-notes and the flats in the signature.
275. What is the order of the flats ?
276. Explain (on blackboard) the formation of a major scale, Fig. 35.
277. Can a scale be extended as far as desirable ?
278. Explain the formation of the scale, Fig. 38.
279. Explain the difference between the major and the minor scales.
280. Have the half-steps a fixed position in the minor scales ?
281. Where are they situated ?
282. How is this order of half-steps obtained ? Explain Figs. 40 and 41.
41. How do the tones of the minor scale agree with the signature ?
283. What are the peculiarities of the harmonic minor scale ? Explain Fig. 42.
284. Explain the term "relative" as applied to scales.
285. Define the term "mode."
286. Which degree of a major scale forms the tonic for its relative minor ? Illustrate.
287. On which degree of a minor scale is its relative major formed ?
288. How is the relative of a minor scale found ? Repeat the table of relative scales. How many scales are they ?
289. Explain the use of the \times by Fig. 43.
290. When is the double flat used ?
291. What is the progression of the chromatic scale ?
292. Which keys of the piano-forte represent it ?
293. How does it ascend and descend ?

294. What concerning its name?
295. Explain what is meant by the key in which a piece of music is written.
296. State the importance of the key-note?
297. What is suggestive of the key-note?
298. What comparisons are used for a piece of music played without expression?
299. Define expression.
300. Can it be taught by rule?
301. How may a player possibly enlist the sympathies of his hearers?
302. Can a passion be represented by instrumental music?
303. Can music awaken emotions?
304. What about affectation?
305. Define music for the eye.
306. What is mannerism?
307. Does the musical language contain many terms to denote peculiar kinds of expression?
308. How is loud and soft designated?
309. Is *f* used in combination?
310. Define mezzo.
311. Define piano, &c.
312. Describe crescendo.
313. What of decrescendo?
314. What is the sign for crescendo? How are the signs for crescendo and decrescendo often combined?
315. How is crescendo decrescendo performed?
316. Poetry ad libitum.
317. Define legato.
318. What of this style of playing?
319. What is the opposite of legato?
320. What signification has 5 as a prefix?
321. Mention the distinguishing marks of staccato notes. What of the dashes?
322. Define cantabile. How performed?
323. Repeat the particulars of portamento. What value is allowed each note? What character designates portamento tones? How performed?
324. How is the staccato played?
325. Which is the best way of striking the keys? Should good rules, &c., have full consideration?
326. What word, &c., designate a forced tone?
327. What is the meaning of rinforzando?
328. Mention the opposite of rinforzando.
329. Explain the meaning of ten and sosten.
330. What is the effect of *fp* and *pf*?
331. What of two slurred notes?
332. State the purpose of accel. stringendo, &c.
333. Mention the effect of rall, rit, &c.
334. Explain the object of calando, &c.
335. What of diminuendo and decrescendo, &c.?
336. What is meant by tempo rubato?
337. Explain senza temp, ad libitum, and a piac.
338. State the intent of the pause.
339. Its meaning over a double bar.
340. Define pin mosso and meno mosso.

341. Explain the terms *tempo di valse*, &c.
342. Give the definition, &c., of a tempo.
343. Explain *l'istesso tempo*.
344. What are pedals?
345. How many kinds have grand piano-forte?
346. What kind have square piano-forte? What of the soft pedal?
347. What word designates the use of the soft pedal?
348. What does the star, &c., mean?
349. Define *sordina*. Its effects.
350. What is the advantage derived from the use of the loud pedal?
351. When must the pedal be discontinued?
352. Mention other advantages derived from the use of the pedals.
353. What of the abuse of the damper pedal?
354. Have beginners occasion to use the pedals?
355. What is absolute time?
356. What is to be determined as regards the movement of a piece of music?
357. How is the absolute time of a composition indicated?
358. Mention the slowest movement, give definition, &c., II., III., IV., V.
- V. What is remarked of the remaining terms, VI., VII., VIII., IX., X.?
359. Do these terms allow the player no discretion?
360. Describe the metronome.
361. What is the chief and truly important use of this machine?
362. Are other contrivances used for fixing the tempo?
364. Explain the effect of a dash over or under a whole note or through, &c.?
365. How is the repetition of a group of eighth notes indicated?
366. A group of sixteenth? Thirty-seconds? Sixty-fourths?
367. Describe the sign which denotes the repetition of any group of notes.
368. Define the meaning of *simili*.
369. What word has a like meaning with *simili*?
371. What is the meaning of *bis*?
372. Explain the use of double bars.
373. Mention the effect of dots placed before and after a double bar.
- Explain Fig. 46.
374. Mention the particulars of the first and second endings.
375. What does D C signify?
376. Define D C *senza replica*.
377. Explain the meaning of *dal seg*, &c. What does *♩*, standing alone, indicate?
378. State the peculiarity of the compositions in which D C and D 5 are used.
379. To what is the term "arpeggio" applied?
380. Describe the sign. Explain Fig. 46.
381. In what manner are chords, which are marked *tremando*, played?
382. How is the term "tremolo" applied?
383. What of *vibrato* and *rollo*?
384. Mention the purpose of the trill.
385. Explain to trill.
386. Mention the names of the notes used in the trill, and their relative positions.
387. Does the signature influence the auxiliary note?
388. On which note is the trill commenced?
389. Illustrate on piano-forte terminated trills. Fig. 49, I., II., III.

390. What is an open plain trill ? An open terminated trill ? Illustrate.
391. What is a close plain trill ? A close terminated or turned trill ? Illustrate.
392. Mention the remarks concerning terminations.
393. What are prepared trills ?
394. How is the trill played in descending scales ?
395. What of ascending chain trills ?
396. What in the case of the principal note being tied, and the note after it ascending or descending ?
397. Describe the sign of the principal note in a trill not terminated.
398. When consecutive notes which are separated by wide intervals are marked tr., how as regards the termination ?
399. When is the trill marked rit ? Why ?
400. Can one of the tones of a chord be trilled, &c. ?
401. Explain the particulars of a trill accompaniment.
402. Illustrate I., II., III., &c., Fig. 56.
403. Are double trills used ?
404. Explain the meaning of appoggiatura.
405. What time is allowed it ?
406. Is it accented ?
407. How distinguished ? Play example.
408. Suppose two or more appoggiaturas grace a note, how are they treated ?
409. Which note of the accompaniment are they played with ?
410. Mention another kind of grace note.
411. How distinguished ?
412. What is its value before a dotted note ?
413. When placed before a double dotted note ?
414. With which note of the accompaniment is it played ?
415. What is the turn ? How marked ?
416. Does the signature affect the helping notes ?
417. What of the lower helping note ?
418. How are accidentals in a turn designated ?
419. How is the lower note ordered to be sharpened ? Example.
420. What of a turn between two notes ?
421. What of the turn over a dotted note ?
422. Explain the inverted turn.
423. How is the mordent distinguished ? Illustrate Fig. 63.
424. Describe the pincé.
425. What is the cadence ?
426. How assigned ? Play Fig. 62.
427. What is the meaning of glissando ?
428. How is the trick performed ?
429. Is it only applicable to single consecutive notes ?
430. Define bravura.
431. What is a bravo ?
432. What is included in the term "fingering" ? How indicated ?
434. Which is the better mode to acquire ?
435. Questions ad libitum.
436. Illustrate the most natural fingering.
437. What are some of the benefits derived from the practice of the five-finger exercises ?
438. How must all music be fingered ? I., II., IV., V. Illustrate.
439. How must the tones of a chord be played ?
440. Questions ad libitum.

INDEX AND VOCABULARY.

A (I.), *in, to, by, with, at, &c.*; as *a piacere* at pleasure, *a tempo* in time. **A** (F.) has the same meaning.

ABBREVIATIONS, 363.

A BENE PLACITO (I.) or **AD BENE PLACITUM** (L.), according to one's pleasure.

ACCELERANDO, 332.

ACCENT, 137.

ACCIACCATURA (I.), a note of embellishment situated a half-step below the principal note.

ACCIDENTAL sharps and flats, 230.

ACCOMPAGNAMENTO, **ACCOMP.** (I.), an accompaniment, the subordinate part or parts. When it is an essential part of the composition, the word *obbligato* (I. bound) is annexed, as *accom. obbligato*. When it is marked *ad libitum*, it can be played or omitted at pleasure.

ADAGIO 358. Some qualifying term is frequently added to the different words which denote the tempo of a piece of music; as *adagio cantabile*, slow and in a singing style; *adagio assai*, very slow. **ADAGIO** also signifies a particular style of performance; viz., a slow, graceful, natural manner.

AD BENE PLACITUM (L.), according to one's pleasure.

AD LIBITUM, 337.

AFFECTATION, 304.

AFFETTUOSA (I.), *affeto*, affection, a tender and affecting manner of performance, and hence anticipates a slow, or rather slow movement.

AGITATO or **CON AGITAZIONE**, a sort of interrupted, uneven, hurried manner of performance, that might indicate an agitated or restless state of mind. Almost every word in the Italian language that represents a feeling, sentiment, emotion, or passion, is employed as a musical term. Such words must necessarily be very indefinite in their meaning; and the right interpretation or rendering of music directed to be played in a *loving, ferocious, amiable, furious, pathetic, mad, jolly, desperate, joyous, crying, &c.*, style or manner, must be left in a great degree to the judgment and feelings of the performer.

ALA (F.), after the manner of. **ALLA** (I.), according to, or after the manner of; as *alla Polacca* in the Polish fashion.

AL, ALL' (I. *a to, in, &c.*, and *il, lo, &c.*, the), as *al segno* to the sign **S**. *All' ottava* written over notes signifies play them in the *octave above*, i.e., an octave higher; when written below notes, play them an *octave lower*.

ALLA BREVE, 172.

ALLEGRETTO, 358. This much used term is combined with various other words; as *allegretto quasi andante*, in the manner of an andante. *Allg-to vivace*, in a quick, animated manner.

ALLEGRO, 538, used also in connection with other words; as *allegro non troppo*, fast, but not too fast. *Allegro moderato*, moderately fast; *allegro con fuoco*, fast, with animated fervor.

ALTO, see **TREBLE**.

AMOROSO (I.), with a tender, affectionate expression.

AND, 180.

ANDANTE, 358.

ANIMATO (I.), lively, vigorous, full of spirit, and enriched with expression.

ANIMO CON (I.), with spirit, courage, fire.

AIR (G., *ær*; I., *aria*, the fluid which we breathe), a song or a composition adapted to words; the leading or most melodious part of a composition.

APPOGGIATURA, 404.

ARIA (I.), an air, a tune; as *aria di bravura*, an air requiring great spirit, force, and skill in the performer.

ARIOSO (I.), in the manner of an air, in a singing style, light, and cheerful.

ARPEGGIO, 397. **BRISÉ** (F., *briser*, to break to pieces) is also used to denote the breaking of a chord into separate tones.

ASSAI (I.), much, very, extremely; as *andante sostenute assai*, leisurely, and the tones well sustained.

A TEMPO (I. in time), generally used to recall the previous or original time after it has been temporarily departed from.

ATTACCA (I., to hang, fasten), a direction to play what follows, without intermission. This term is generally used when a change of movement is about to occur, as **GRAVE** followed by **ALLEGRO**; and *attacca l'allegro* directs the **ALLEGRO** to follow without any loss of time.

AVEC (F., with); as *avec gout*, with taste, *avec enjouement*, with playfulness, sprightliness, *avec grande expression*, with great expression, &c., *ad infinitum*.

BAR, 132.

BASS, 41. See **Treble**.

BEATS, 134.

BEN (I.), very well, entirely; as *ben marcato*, well marked, meaning that the passage to which it is applied must be played in such a clear, distinct, and well-marked manner, as to render it predominantly distinguishable. *Ben marcato il basso*, the bass very distinct.

BIND OR TIE, 106.

BIS, 371.

BLANCHE, 89.

BRACE OR ACCOLADE, 43.

BRAVURA, 430.

BREVE, 91.

BRILLANTE (I.), brilliant, denotes that the music is to be performed in a gay, sparkling, splendid style; *con brillante*, with great spirit and brilliancy.

CADENCE (I. *cadenza*), 425.

CALANDO (I., *calure*, to decrease), **SMORZANDO** (I., extinguished), **MORENDO** (I., dying), **PERDENDO** OR **PERDENDOSI** (I., wasting away), and **ESTINTE** OR **ESTINTO** (I., dying), are words used to influence both the

movement and sound; the one to get gradually slower and the other weaker, until the effect intended by the composer is produced (see sect. 334). There are many words used to express a slackening of the movement, a lulling of the sound, or a slack and lull progressing at the same time, so that the motion will cease and the sound die away simultaneously. *MANCANDO*, *MORENDO*, *SCEMANDO*, *DECRESCENDO*, *DIMINUENDO*, *DILUENDO*, *VAPOROSO*, *ESPIRANDO*, *PERDENDOSI*, *SMIENDO*, *SMORZANDO*, and other words of similar import, are used with reference to the sound; i.e., it must very gradually get weaker. Such words as *SLENTANDO*, *STENTANDO*, *STRASCINANDO*, *TARDANDO*, *ALLENANDO*, *RALLENANDO*, *LENTANDO*, *TRASCINANDO*, *RITARDANDO*, *RITENUTO*, &c., refer to the movement, which must gradually get slower and slower.

CANTABILE (I., *cantare* to sing), in a singing style; a smooth, flowing, graceful manner of performance; a song without words, 322.

CANTO (I.), *CHANT* (F.), a tune or air. *Il canto marcato*, or *ben marcato il canto*, let the air be distinctly heard. *Marquez le chant* (F.) has the same signification. *Carattere*, *caratteristica* (I.), character, characteristic.

CHORD, 188.

CETTE (F.), this; as *cette basse ad lib.* play this bass or the other, as you please.

CHE (I.), than.

CHROMATIC SCALE, 291.

CHROMATIC SEMITONE, 245.

CLEF, 34. *TREBLE CLEF*, 37. *BASS CLEF*, 41.

CODA (I., a tail), the end of a composition, or a part which brings the piece to a satisfactory ending.

COL, *COLLA*, &c. (I., *con*, with, *il*, *lo*, the), with the; as *colla parte* with the part, i.e., the principal part: the accompanist must follow the principal part.

COME (I., as, like), *come l'primo tempo*, like the first time.

COMODA or *COMMODA* (I., convenient), refers to the movement or tempo, which can be taken to suit the convenience of the player.

COMMON TIME, 160.

CON (I., with), much used as a prefix, or in connection with other Italian words; as *CON AFFETO*, with feeling. It is also used with *AFFLIZIONE*, affliction, *AGILITA*, agility, *AGITAZIONE*, agitation, *ANIMA*, the soul, *ANIMO*, courage, *BRAVURA*, boasting, *BRIO*, animation, *CALMA*, calmness, *CELERITA*, celerity, *DELICATEZZA*, delicacy, *DESPERAZIONE*, desperation, *DILIGENZA*, diligence, *DOLCEZZA*, sweetness, *DOLORE*, pain, grief, *DUOLO*, mournful, *ELEGANZA*, elegant, *ENERGICO*, energy, *ENTHUSIASIMO*, enthusiasm, *ESPRESSIONE*, expression, *FEROCE*, ferocious, *FLESSIBILITA*, flexibility, *FINEZZA*, artifice, *FUOCO*, fire, *FURIA*, furiously, *GRAZIA*, grace, *GUSTO*, taste, *GRAVITA*, gravity, *IMPETO*, impetuosity, *IMPETO DOLOROSA*, wild grief, *INDIFFERENZA*, indifference, *ISDEGNO*, wrath, *JUSTO*, exact, *LENTEZZA*, slowness, *MISTERO*, mystery, *PASSIONE*, passion, *MORBIDEZZA*, softness, *PIETOSO*, piety, *PRECISIONE*, precision, *RABBIA*, madness, *SDEGNO*, indignation, *SOLEMNITA*, solemnity, *SINGHIOZZANDO*, sobbing, *SPIRITO*, spirit, *TENEREZZA*, tenderness, *ZELO*, zealous, &c.

CORDA UNA, u. c. *CORDE TRE*, t. c., 345.


COUNTER OCTAVE, 71.

CRESCENDO, *CRES.*, *CR.*, 312.

CROTCHET, *CROCHET*, 90, 91.

DA (I.), from, as *da capo*, D. C.; 375.

DAL (I., *da*, from; *il*, the); as *dal segno*, 377.

DASH, the small marks placed over notes, thus,  See *staccato*, 319.

DECRESCENDO, 313.

DEGREE, 30, 31, 192.

DEL (I.), of the; as *tempo dell tema*, time of the theme, or in the same time as the theme.

DELICATO (I.), with delicacy.

DEMI-BLANCHE, 89.

DEMI-SEMI-QUAVER, 91.

DETERMINATO (I.), with determination, refers particularly to the time or movement, which must be strictly maintained.

DE TROP (F.), too much.

DIATONIC SCALE, 193.

DIATONIC SEMITONE, 245.

DILUENDO (I., washing away; L., *diluens*, diluting, attenuating, reducing the strength), refers to the tone, which must get little by little weaker and weaker, until it dies away.

DIMINISHED INTERVALS, 243.

DIMINUENDO, 328, 335.

DI (I.), of, with, &c.

DISCORD (L. *discordia*). A musical ear will find no pleasure in the simultaneous sounding of certain tones, if, indeed, some such mixtures do not occasion feelings rather painful than otherwise. On the contrary, a person whose ear is not cultivated in the science of musical sounds will hear in the same combination (or succession) of tones nothing to offend, if, indeed, he is not rather pleased with the strong, clashing sounds.

“So should an idiot, while at large he strays,
Find the sweet lyre, on which an artist plays:
With rash and awkward force the chords he shakes,
And *grins* with wonder at the jar he makes.”

Hence consecutive fifths, &c., are *practically* discordant or otherwise, according to the peculiar qualifications of the hearer; but, *theoretically*, any sounds which do not naturally agree or harmonize with each other will produce a discord, e.g., the second and seventh when sounded together. That relation of certain tones which causes them to sound agreeably to the ear is called **CONCORD** (as the 1, 3-5.)

DOLCE, *dol*, DOLCEMENTE (I.), softly, gently, sweetly.

DOPPIO (I.), double.

DOTTED NOTES, 102. DOUBLE DOTTED NOTES, 103. THRICE DOTTED NOTES, 104.

DOUBLE BARS, 372.

DOUBLE TRILLS, 403.

DUO DECELET, 124.

DUE (I.); DEUX (F.) two; DUE PEDALE, use both pedals at the same time.

E, ED (I.), and.

EQUALE or UGALE (I.), equal, alike; EQUALITA, equality, uniformity; **EQUALMENTE**, alike, equally.

EIGHTH NOTE, 86.

ELEGANTEMENTE (I.), with elegance, symmetrical.

ENERGICO (I.), with force, vigor, and effect.

ESPIRANDO, ESP. (I.), expiring, dying.

ESPRESSIVO (I.), with expression.


ETTO (I.), a little) *allegretto*, the diminutive of *allegro*, means a little sprightly, merry, &c.

ETUDE, plu., ETUDES (F.), studies intended to develop the power and resources of the fingers, &c., in order that the highest degree of skill may be acquired in the shortest time.

EVEN TIMES, 149.

EXPRESSION, 298.

FANFARE (F.), a noisy display.

FINE, FIN (I., the end). *Fin al*, end at the; as **D. C. final** , which means from the beginning and end at the pause, 375.

FINALE (I.), the last note of a piece, 378; the last part or movement of a set of variations, or of an opera, &c.

FINGERING, GERMAN AND ENGLISH, 433.

FLAT, 209. **DOUBLE FLAT**, 221, 290.

FOIS (F.), time; as 1^{re} (*premier*) *fois*, the first time. 2^{me} (*deuxieme*) *fois*, the second time. Used for first and second endings, &c.

FORE NOTE, 404.

FORTE, f, ff, fff, 308. *Fortissimo quanto possibile*, as loud as possible.

FORZA (I.), force, power. *Contutta la forza*, with all the force; refers to execution.

FORZANDO, FORZ, FZ (I.), play with force and sustain the sound; that is, suddenly rather than gradually louder. **RINFORZANDO, RFZ.**, same as *forzando*.

FUOCOSA (I.), vehemently, &c. *Allegro con fuoco*, an allegro movement united with or animated by force and ardor.

GAIO (I.), merry, sportive, frolicsome.

GIUSTO (I.), just, equal, steady. If applied e.g. to a march, means that it is to be played in steady marching time, viz., seventy-five paces in a minute, and not in the quick or double-quick step of marching.

GLISSANDO, 427.

GOUT (F.), taste, as *avec gout*, with taste.

GRACE, NOTE, 404.

GRADE, SEMI-GRADE, 192.

GRANDE (I.), larger, great; as *grande fantasia*, a great stretch of the imagination. **PETITE (F.)**, small, little; as *petite fantasia*, a little fancy sketch.

GRANDIOSO (I.), grandiloquent, pompous, lofty expressions.

GRAVE, 358.

GRAZIOSA (I.), smooth, graceful, eloquent; as *andante graziosa*, an *andante* to be performed in the most graceful and elegant manner.

GROUPING OF NOTES, 92.

GRUPETTO, 415.

GUSTO (I., taste). **CON GUSTO**, with taste; that is with judgment, discernment, nice perception. Add art to nature, and display a cultivated taste in the performance.

HALF-NOTE, 86.

HALF-STEP, 192, 204.

IL (I.), the.

INTERVALS, 184, 232.

INTRATA (L.), INTRANS, or ENTRATA (I.), the entrance, is used in the sense of *introduction*.

INTRODUZIONE (I.), introduction; that part of a composition which precedes the main work.

INVERTED TURN, 422

INVERSION OF INTERVALS, 260.

IRREGULAR DIVISION OF NOTES, 112, 128.

KEY-NOTE, 196, 296

KEY OF A PIECE OF MUSIC, 295.

KEYS OF THE PIANO-FORTE, 47. KEY-BOARD, 52. KEEPING TIME, 145.

L means left hand. R, right hand.

LARGHETTO, 358.

LARGO, 358.

LEDGER LINES, 28.

LEGATO, 317. LEGATISSIMO, 317.

LEGGIARDO, LEGGIERO, &c., Italian words which denote nimbleness, lightly, swiftly, &c. *Leggerissimo*, very light (touch), &c.

LENTO, LENTE, LENTEMENTE (I. slow), a slow movement to be performed in a smooth, gliding, and gentle style.

L'ISTESSO or LO STESSO (I. the same), a *lo stesso tempo*, the same time, 343.

L'ACCOMPAGNAMENTO (I.), the accompaniment. *L'accomp piano e leggiero*, the accompaniment to be played softly and lightly.

LOCATION OF THE NOTES ON THE KEY-BOARD, 53.

LOCI (I.), in place, 64, 65.

LONGA, 91.

LOUD AND SOFT, 330.

LUSINGANDO, LUSINGHEVOLA (I.), in a flattering manner.

MA (I.), but; *pp ma marcato*, very soft, but distinctly marked.

MAGGIORE (I.), major.

MAJOR AND MINOR SEMITONES, 246, 247.

MAJOR INTERVALS, 239.

MANCANDO. See *diluendo*.

MANNERISM, 306.

MANO (I.), hand; MANO DEXTRA, M. D. (I.), and MAIN DROIT, M. D. (F.), mean the right hand R. H. MAIN GAUCHE, M. G. (F.), and MANO SINISTRA, M. S. (I.), mean the left hand, L. H. The letter R. or D., standing alone, means right hand, and S., G., or L. means the left hand.

MARCATO (I.), marked, rendered conspicuously prominent. *Marcato il canto*, let the air be distinctly heard. (See BEN.)

MARCATISSIMO, in the highest degree marked or prominent.

MARTELLATO (I. hammered), struck as with a hammer. A term formerly restricted to the violin school, where it means that the strings are to be struck with the bow. In piano music, it can only mean a staccato, produced by striking the keys with force, the fingers instantly rebounding from them.

MARZIALE (I. martial), in a martial style.

MAXIMA, 91.

MEASURES, 132. MEASURE PARTS, 134. MEASURE NOTE, 138.

MEME (F. same); as MEME MOUVEMENT, the same movement.

MENO, MEN (I.), less; IL MENO, the least.

METRONOME, 360.

MEZZO, MEZZA (I. middle), mean, a middle point, 310.

MINIM, 90.

MINOR SCALE, 297, 283.

MODERATO (I.), moderate; as *allegro moderato*, moderately quick, and cheerful.

MOLTO (I.), much, very, greatly; as *molto vivo e velocissimo*, with much animation and rapidity.

MORDENT, 423.

MORENDO, 333.

MOSSO (I. moved.) MOTO (I. motion), used with reference to the movement, and generally in connection with some other word; as *piu mosso* or *con piu moto*, with more motion, i.e., quicker.

MOVEMENT, motion, progression, &c.: hence the regular measured progression or motion of a piece of music; as a slow, a moderate, or a quick movement. It also means a certain part of a composition; as the *andante movement*, the *presto movement*, &c. Any change of time, says Dr. Burney, is a change of movement.

MUSICAL NOTATION, 15.

NAMES OF THE NOTES, 33, 45.

NAMES OF THE TONES, 69.

NATURAL, 217. DOUBLE NATURAL, 223.

NATURAL TONE, 33.

NELL, NEL, &c. (I. *in*, in, and *il*, *lo*, *la*, the), in the; as *dim, nell tempo e nella forza*, slower and softer.


NON (I.), not.

NONOLET, 124.

PARLANTE (I.), talking, speaking. Properly belongs to vocal music.

PARTE (I.), part.

PASSAGE, a portion of a composition consisting of one to three measures

PAUSE, the, 638. The  is sometimes called *point-d'orgue* or *point de repos*.

PEDAL (damper). So named, because, by pressing it with the foot, the dampers are raised from the strings. When a key is struck, the damper is at the same moment, and by the same act, lifted off of the strings: as soon as the finger is removed from the key, the damper falls, and prevents the string from further vibration. If a tone is to be prolonged, the dampers are raised or lifted by means of the *pedal* (L. *pes* a foot), which prevents them from falling as long as the foot presses it down. The vibration or sound of the strings can thus be prolonged at the pleasure of the performer, or the capacity of the instrument. An examination of the pedal of a piano-forte will furnish the best and readiest information concerning the manner of operating, &c., 344.

PEDALE DUE (I.), two or both pedals. This term signifies that the loud or damper pedal, and the soft, harp, or *pedale du jeu célest*, must be used at the same time.

PERDENDO, PERDENDOSI. See CALANDO.

PESANTE (I.), heavy.

PEU (F.), a little.

PIACERE (I.), will; as *a piacere*, at pleasure. Applied to the movement, it means that it can be taken at the convenience of the performer. It also means that a part, passage, or ornament may be omitted, or some ornament (e.g., a cadence) can be introduced at the pleasure or judgment of the player.

PIANO FORTE (I. soft, loud). "Harpichords; a kind of music which every one knows is a concert by itself."

PIANO, PIANISSIMO, p. pp. ppp., 311.

PITCH OF TONES, 10, 11. How represented, 21. How fixed, 85.

PINCE, 424.

PIU (I.), more; *piu presto*, quicker than quick; *con piu moto*, with more motion.

PLACIDA (I.), pleasant, pleased

PLUS (F.), more; *plus lento*, very slow.

POCO (I.), little; *poco piu*, a little more; *poco a poco crescendo sin al fortissimo*, a little by little louder, until the loudest tones are produced.

POI (I.), then, after; as *p poi, f*, soft, then loud.

POMPOSO (I.), pompous, with pomposity.

PORTAMENTO, 323.

POSSIBILE (I.), possible; *fortissimo quanto possibile*, as loud as possible, 309.

PREMIER (F. first), *premier fois*, the first time.

PRESTO, PRESTISSIMO, 358.

PRIME, 187.

PRIMO, PRIMA (I.), the first.

PRIMO TEMPO (I.), the first time. This term is used to restore the first or original time of the composition after it has been left or departed from for a longer or shorter time. *A tempo* (in time) recalls the *previous time* after it has been temporarily left.

QUASI (L. as if), expresses resemblance, as *quasi-andante*, somewhat in the style and movement of an *andante*.

QUARTER-NOTE, 86.

QUAVER, 91.

RADDOLCIMENTO (I.), a softening, refers to the tone, which must become softer and softer.

RALLENTANDO, 333. See CALANDO.

RECITATIVE (L. *recitare* to recite), words without a song.

REFRAIN, the burden (F. bourdon, a staff) of a song. That part which is repeated at the end of every stanza.

RELATIVE LENGTH OF NOTES, 73.

RELATIVE SCALES, 284.

REPLICA (senza), 376.

RESTS, 95. TABLE OF, 96, 99.

RINFORZANDO, *rinf. rfz.*, 327.

RISOLUTE (I.), resolute, bold, firm, steady.

RITARDANDO, 333.

RITENUTO. See CALANDO.

ROLLO, 383.

RONDE, 89.

SANS (F.), without.

SCALE DIATONIC, 193. CHROMATIC, 291.

SCALE, formation of, 267.

SCEMANDO. See DILUENDO.

SCHIZANDO, *scherzo* (I.), playful, jesting.

SCINTILLANTE (I. *scintilla*, a spark), in a brilliant, sparkling manner.

SEGNO, 375.

SEGUE OR SIEGUE, 369.

SEMI-BREVE, 90.

SEMI-GRADE, 192, 204.

SEMI-QUAVER, 91.

SEMI-TONE, 192.

SEMPLICE (I. simple), with artlessness of mind, and sincerity; plain or free from artificial ornament. Often used in connection with other words, as *andantino semplice*.

SEMPRE, *semp* (I.), always; *sempre dolcissimo*, always very sweet; *sempre più presto*, always faster than presto.

SENZA (I.), without, 337.

SEXTELET, 123.

SFORZATA, 320.


SHAKE, 384.

SHARP, 205. DOUBLE SHARP, 219, 289.

SIGHTSMAN, one who reads music well at first sight.

SIGNATURE, 225.

SIMILI, 368.

SINO, SIN (I. to, as far as), e.g., D. C., *sinal* , or D. C., *sin all fine*, repeat as far as the pause, or to fine. *Animato sino al fine*, in an animated manner to the end of the piece, or to the word fine.

SIXTEENTH NOTE, 86.

SIXTY-FOURTH NOTE, 86.

SLUR, a curved line drawn over or under notes, and which signifies that they are to be played legato. A perpendicular curved line drawn before a chord, to denote that it is to be played arpeggio. Also used in vocal music to indicate the number of tones to be sung to one syllable.

SOPRANO (I. *sopra*, above), the highest or treble part of a composition. See Treble.

SMORZANDO, 334.

SOAVE (I.), calm, pleasant, quiet, moving but gently.

SOLO (I. alone), a piece for one instrument and one player. A solo may be accompanied by other instruments. Plural, SOLI.

SONORE (I. *sonare*, to sound), sonorous, magnificent of sound.

SONG, a melody for the voice. Songs for the piano-forte are such pieces as have a melody more or less simple in its character, and which is accompanied by other parts. The art in playing such compositions, or *singing them with the fingers*, is to keep the melody or principal part always strongly prominent, and dispose of the other parts in such a judicious manner that they will sustain and ornament the principal.

SORDINA, *con sor*, *senza sor*, 349.

SOSTENUTO, 329.

SOTTO (I., under); as *sotto voce*, s. v., in a subdued or restrained voice or tone.

SOUND, 5.

SPIRITOSA (I.), with spirit.

STACCATO, 319. STACCATISSIMO, 321.

STAFF, STAVE, 22.

STEM OF A NOTE, the line drawn upwards or downwards from the head or circular part of the note. Some stems have one or more hooks. The French name for the eighth note is *crochet* (F., a hook) for the sixteenth note, *double crochet*, &c. The English call the quarter note a crotchet or *crochet*.

STESSO (I.), the same. — See L'istesso.

STRAIN, 372

STRASCICANDO, 333.

STREPITOSA (I.), noisy.

STRETTO (I.), narrow, pressed, compressed, — the time necessary to perform a certain portion of music being contracted or shortened, — hence *stretto* means faster; and *piu stretto*, more or much faster. This term also supposes a short, concise mode of performance.

STRINGENDO (I. pressing, &c.), the time or movement hurried, 332.

SUBITO (I.), quick; as *volti subito*, v. s., turn (over the leaf) quickly; v. s., *attaccal presto*, turn the leaf quickly, and commence the presto movement.

SUPERFLUOUS INTERVALS, 242.

SYNCPATION, 109.

TEMA (I.), theme. The subject — as air, song, melody, &c. — on which variations are made.

TEMPO, A, 342.

TEMPO DI VALSE, &c., 341.

TEMPO RUBATO, 336.

TEMPO PRIMO, the first or original time.

TENOR. — See TREBLE

TENUTO TEN, 329.

THIRTY-SECOND NOTE, 86.

TIE or BIND, 106.

TIME, different kinds of, 148. Tables, 88.

TIME SIGNATURE, 141.

TONIC, 5. Length of, 79, 85.

TONES, names of, 69.

TOSTO (I.), swift, quick.

TREBLE, DISCANT or DESCANT (L. *dis*; F. *des*, of, from, some, &c.; and E. *canto*, to sing), the highest part of a composition, the BASS being the lowest. The human voice is divided into —

I. SOPRANO or TREBLE, the highest female voice.

II. MEZZO SOPRANO, the female voice between soprano and alto.

III. ALTO or CONTRALTO, the lowest species of female voice.

IV. TENOR (L. *teneo*, to hold), the highest male voice.

V. MEZZO TENOR, BARYTONE, a male voice lower than the tenor but nearer to it than to the bass, is called *mezzo tenor*. If it is nearer the bass than the tenor, it is called *barytone*. (G. *baras*, heavy; *tonos*, tone.)

VI. BASS (I.), the lowest species of male voice.

TENOR CONTRALTINO is used to designate an extremely high male voice.

TREMANDO, 381.

TREMOLO, 382.

TRILL, 384.

TRILLANDO (I.), in a trilling manner.

TRIPLET, 112.

TROPPO (I.), too much; *non troppo*, not too much; as *allegro ma non troppo*, lively, merry, but not too much so.

TUNE (G. *tonos*, tone), a convenient name for any piece of music. Compositions for the piano-forte are variously named according to some peculiarity they may possess, or for some purpose for which they are intended, &c. A few of the more familiar names will be touched upon in this article.

COTILLION (F.), a tune intended for a dance of the same name; a lively, cheerful movement in 2-4 or 6-8 time.

DUETT (I. *duetto*, from *duo*, two), music arranged for two performers on one piano; often called four-hand pieces. A **DUO** or **DUE** is a piece arranged for two performers and two instruments.

FANTASIA (I. *fancy*), a composition unrestrained by rule, generally of a brilliant, showy character, and containing one or more themes which are treated in the most free manner. Many of the elaborate works of modern composers are of this description of music.

GALOP, a composition in 2-4 time, of a quick, often very quick movement, and requiring to be played with great spirit and animation.

GALLOPADE, a dance tune in 2-4 time, used for a dance of the same name.

MARCH (F.), a piece in common time, varying in the degree of movement from the funeral march, which is the slowest of all marching steps, probably not more than fifty-five to sixty paces a minute, to the very quick step of 140 paces in the same time. The *quick-step* is a fast march in 2-4 or 6-8 time.

MAZURKA, a Polish dance in 3-4 time. The movement slower than the waltz.

OPERA (L. *opera*, work, labor), a drama in which music forms not only an important, but an essential part. The **OVERTURE** (F. *ouverture*, opening) is the introductory portion, and it generally contains one, or parts of one or more, of the leading airs of the work, thus giving a kind of foretaste of what is to come.

POLKA, a piece of music for a dance of the same name. It is written in 2-4 time; the movement neither fast nor slow. Pieces in imitation of the general style of the polka, and called so, abound; but they do not attempt to preserve every characteristic of the polka. The same is the case with marches, waltzes, &c.; and such pieces constitute much of the popular music of the day.

SONATA (I. *sonare*, to sound), a composition exclusively instrumental, style quite free (this is in opposition to the strict style which is governed by exact rules which cannot be relaxed). The sonata affords the composer abundant opportunity to display his peculiar style and taste, and to exercise his imagination.

CAPRICCIO (I. *whim*). This kind of composition is literally fancy free. It is the whim or caprice of the moment, and consequently may contain chaste and beautiful passages, or even the most exalted musical ideas. This term is not to be confounded with **BURLESQUE** (I. to ridicule), which only aims at displaying witty, droll, and jocular musical invention; as, e.g., a trifling theme is made the subject of elaborate ornamentation, reminding one of fine dress badly displayed. The piano-forte is not calculated for such funny compositions; but the violin, in the hands of certain persons, has been made to produce the most mirth-provoking effects. On the other extreme of the list is **CANON** (L. *canonicus*, according to rule; G. *kanon*, rule), a variety of fugue, perpetual in its character; in which the several parts, beginning at different times, continually repeat the same air.

FUGUE or **FUGA** (L. *fuga*, flight). In this species of composition the parts follow one after another. The first will begin the theme, which is presently commenced by the second, and, after a while, by the third, &c. There are several varieties of the fugue.

QUADRILLE (F.), a set of dance tunes, or a dance made up of four other dance tunes.

VARIATIONS, a piece in which the theme, or subject for variations, is either introduced at once or preceded by an introduction. After presenting

the theme in one or more new dresses, which fit more or less becomingly, the piece is closed with a finale. The *theme* is *composed*; *variations* are only *made*.

WALTZ, music used for a dance of the same name, written in 3-4 time. The waltz is probably more generally admired than any other class of compositions; but dance-music is the national music of any country.

RONDO (F. *rondeau* from *rond*, round.) This is a name given to a composition, the first strain of which constitutes the burden or refrain; and consequently is again and again introduced, generally in a varied manner.

COUNTRY DANCE, a tune for a country dance, "*contre danse*," or a dance in which the parties stand *face to face* with one another, and which ought to have appeared in English as "*counter dance*," does become country dance; as though it were the dance of the country folk and rural districts, as distinguished from the quadrille and waltz and more artificial dances of the town. — Trench.

NOCTURN (L. *nocturnus*, by night), a species of serenade (L. *serenus*, clear, serene), which would imply that it is music fit to be played in the night season, and in the open air. However this may be, it is at least certain that a nocturne must be composed and played with especial reference to the powers of tones alone. Its general style may be serious or cheerful, or both, and the movement of any degree of quickness; but it should be a well-sustained melody, abounding with harmonic passages. Bishop Hall, the "English Seneca," more than two hundred years ago wrote, "How sweetly does this music sound in this dead season! In the daytime it would not—it could not—so much affect me. All harmonious sounds are advanced by a silent darkness."

TURN, 415.

TUTTI, TUTTE (I.), all; that is all play or sing together,—as the chorus after a solo.

UNA VOCE (L.), with one voice.

UNEVEN TIMES, 150.

UNISON, 186.

VELOCE (I.), quick, moving rapidly.

VIBRATO, 383.

VIGOROSA (I.), vigorously

VIVACE (I.), brisk, lively; *con vivace*, with life, animation, activity; refers to the movement.

VIVO (I.), alive, brisk.

VOCE (I.), the voice. Applied to the voice or tone of the piano-forte; e.g., *sotto voce*, in a subdued tone. *Mezzo voce*, a medium strength of tone, neither soft nor loud. Voice is also used synonymously with part; as a march or waltz of four parts (treble, bass, &c.), or for four different instruments, as violin, flute, clarionette, and violoncello, is called a march with four voices, or of four voices. Voce is also applied to the human voice, &c.

VOLTA (I.), the part which is to be repeated.

VOLTI (I.), turn over; generally used in connection with *subito* (I.) quick; as *volti subito*, v. s., turn over (the leaf) quickly.

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